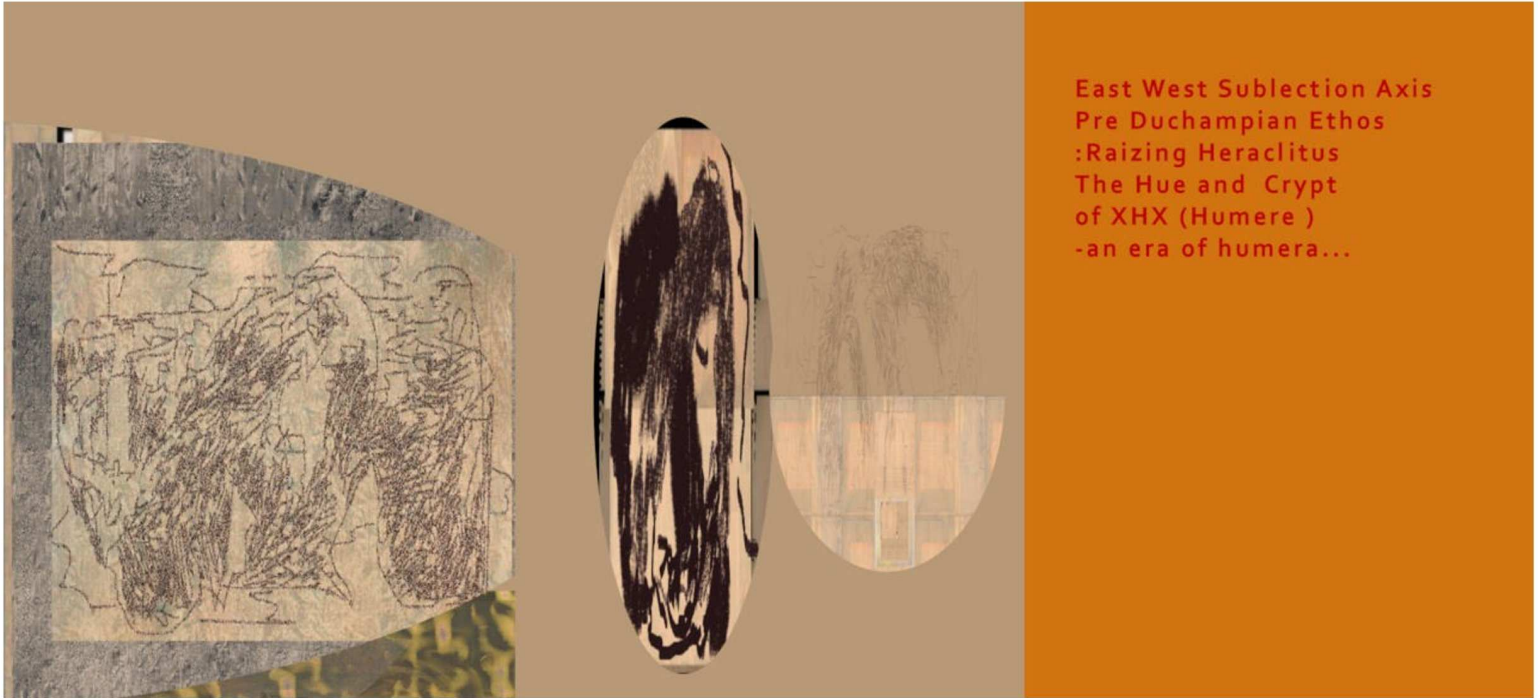


Pre Duchampian Ethos Hyper Drawing

East West Sublation Axis Tropism

Edwin VanGorder



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Cut and Paste

THE SEA
by Elbert Hubbard

The sea knows all things, for at night when the winds are asleep the stars confide to him their secrets. In his breast are stored away all the elements that go to make up the round world. Beneath his depths lie buried the sunken kingdoms of fable and legend, whose monarchs have long been lost in oblivion. He appropriates and makes his own all that is - dissolving the rocks that seek to stop his passage - forming, transforming, rearranging, never ceasing, tireless. Tireless ever, for he gets his rest in motion. With acute ear he listens along every coast and lies in wait for the spirit of the offshore wind. All rivers run to meet him, carrying tidings from afar, and ever the phosphorescent dust from other spheres glimmers on his surface. It is not to be wondered that men have worshiped the ocean, for in his depths they have seen mirrored the image of Eternity - of Infinity. Here they have seen the symbol of God's great plan of oneness with His creatures, for the sea is the union of all infinite particles, and it takes the whole to make the one. Men have fallen on their faces to worship the sea. Women have thrown him their children to appease his wrath. Savagely yet tenderly has he received the priceless treasure and hidden it away where none could recall. He has heard the dying groans of untold thousands, and drowned their cries for help with his own ceaseless roar; but still his ear has not failed to catch the whisperings of confession that have come from souls about to appear before their Maker. And yet how beautiful and kind is he in his apparent relentless cruelty, for he keeps only the transient part, and gently separates the immortal and wafts the spirit back to God who gave it. And what does the sea do with all these secrets, mysteries, and treasures? Go shrive thyself, and with soul all in tune to the harmonies of the Universe listen to the waves and they shall tell thee the secrets of life.

Relative this sentiment: I take the sea towards a season: to expand the Presocratic poetics to a broader culturization by renaming it PreDuchampian Ethos, and link the East West corridor to this poesis of humera or chimera of cultural atmosphere in its generative mode and implosive-explosive immersions and corollaries.



In summary: The Oriental gates to the West were by land of the Ottoman empire entering the tradition of the Magi or Persian shaping of the PreSocratics through the waterway of Venice, inland, and coastally, Genoa marked its dopelganger Yangzchou building and mirroring the Marco Polo endowment of Western Literati entered the service of the Forbidden City understanding they gave up prior citizenship and in particular Castiglione was the presence, the court painter who I intuit was probably a prime inspiration for the (Quing Dynasty Chinese Novel) Story of the Stone wherein the cult of Mary and that of Guanyin are in retrospect highly compatible to shaping that enclosure, and cloistering by which both San Marco of Angelico or the Forbidden city were a cloistering of authorship, a compression in which the arena dreams the occupant, the author is that written upon. San Marco as a regulated community of religious time brackets become the festival space exploded by the other San Marco of Venice. Castiglione the Forbidden City painter has an ink painting double in Castiglione of the monotype invention. CaoxueQuin of the Story of the Stone has the double of Gao XingJian, our contemporary who lives in his work a very similar life... East West Sublation Axis of the Pre Duchampian Ethos : Raizing Heraclitus



The Story of the Stone is emblematic within my sense of an art ontology by which an exhibition of the Forbidden City works in Hawaii projected - a topesthesis of this project along the lines of the thematic of the book which records the actual eventuality of the author artists family who directed all the fabric production in China, lost fortune in a way similar to the foundering of Dynasty (immersed in aesthetics) and had direct ties, book records a convent built within a mock city built for emperor on families estate, for the Guanyin cult which was first to admit nuns into Buddhism, and the story itself that of a primarily female clan, Guanyin being a androgenous being... in the book often the chapters or scenes are introduced with descriptions of the dress of cast of characters which involve very involved layering's of rich fabrics... this sense of a fabric of events foretold is similar for example to the fabrics Louise Bourgoise places in her "cell" series which compounds to her sculptural spider motif... In Hawaii, the Honolulu Academy of the Arts has its supreme jewel in collection as a large wood carving of Guanyin, which serves to symbolize as cloistered in the museum itself, and actually, remarkably for a wood carving is from a preChinese society which projected the boddhisatva, for the art work to have survived those centuries... it must have had a very cloistered existence... the statue as it is carved shows very involved layerings of fabrics as well, which have a topology of luminescence.. In this series of drawings I take patterns I construct from my own drawings, which as pattern blocks then produce, similarly, a reading of their own art phenomenology.

Ttx Hn: then and there by here and now East/West compression axis of life and art *a PreDuchampian Ethos of HyperDrawing*

In these works, the axis of the Forbidden City is taken out of history and into a separate topesthesis in which are there reflected the dimension East West as it were between discourse and dialectic, between problematic and thematic, encompassing correspondingly nachtraglichkeit (journal type space) and double hermeneutic (interactive studies) genoskein(knowledge kinds) and rhetorics (topologies)

To build this allegory intertextually I turn to novel (approximate in time to Castigation's stay as court painter to the Chinese) :Story of the Stone- on the one hand as turning on the theme of art and life, life and art, and a substratum also running East West as I have defined it between the critical writings of Mieka Bal and Tod Cronan. The former seeks a rhetorical position of enelage to extricate a sense of diexis and a semiotic that develop's out of its own experience, Cronan critiques the application of facultative psychology toward making art material witness and endeavors instead a cognitive assimilation of the author-artist's deliberate skewing of norms as the study they place seeking thereby a transpersonal facing into a more ethereal witness yet grounded to the artists own assimilated focus and intent.



In my work the talisman thematic is a kind of puzzle form, based on Asian joinery placed in arcs arrived as kind of tientai or earthsky “stone”-sculptural being, in the art ontology of my drawing. I would create a neologism of puzzle by relating to .. Zoon or the Greek word for life essence... this touches on interpolation, or skews of encounter, while interpellation or harmonies, hypsos, that which brings to a pause, a counterrevolution are the movement east west one might say of the compression axis between art and life that implicates the thematic moment of dialectic , while the problematic's of discourse and interpellation arrive west wise towards a topological sensibility that skews zoon toward “bios”, this bending is famously indicated in the pun of Heraclitus by which bios meaning both bow and life is “an attunement that turns back on itself”... the plaza like plausibility of a cultural interfacing as the zoo.

Mieke Bal having written on Mary and the female perception of that religion seemed to me to perhaps have been influenced by the Story of the Stone also called the Dream of the Red Chamber, to which which she enigmatically replied she “was aware of the book”.... In retrospect then rather than that incidence, the closer tie to the Story of the Stone and its thematic of life becoming art and art becoming life shows to me in her theory that Albertine of Proust is so to speak, an Albertine window: the book finds in the fugitive the fugue, the fugitive glance of art itself as the conditions of arrival which her name merely represents as a kind of synecdoche-allegory of art itself... with in a personage then, the facing of the cultural abode and inclination of which the two titles, Story of the Stone and Dream of the Red Chamber manifest the room that dreams the occupant, as on another occasion in “the Architecture of Art Writing she quotes Freud per the subconscious as being like a person not master of their house...” Alberti himself , writing on the Paragone speaks of “abbracciari” or the linking nature of events and eventuality.. thus then the architectures of the processional, such as the Forbidden City, which relates in the Story of the Stone as a parallel, the family linked by marriage and near physical proximity to the Emperor and their estate containing a mock city built for the emperors visit, which then remained as their own shadow and echo and over time, seemingly to be a garden area that recedes is sunken in time and place just as in the passages through the pavilions of the Forbidden City one feels as on tires one is climbing, thus the center, the author, the auter, is that which matches perhaps the concept of hypsos in the West, the sublime or summit arrival at which where one has been suddenly becomes visible past the mass of events and sighted upon a now floating wholeness of perception...

Cronan’s relation to hypsos I relate towards the Western end of this compression axis, within the realizations of affecti which site a material witness he turns to cognition to extricate from the material conditions of art the meta material witness of the artist planted over time upon the viewers correspondence, that in the conditions of the cultural manifold metamorphosis within the topologies of interest maintain to art a semblance beyond some echoes of facultative psychology he posits to be indeed the labor of art, that the rules of the game shift upon their precedents to place contingencies over the transgression as nevertheless in the problematic a turn towards those interests.

The drawing works Inter-view two projects that also are one: they look for an East West axis of poetics as poeisis: that is, a topology which the Chinese novel Dream of the Red Chamber or Story of the Stone -



Launching a raft of drawings

as constructed along the Forbidden city axis -compresses as art and life incarnate within each other and in the Western mode I seek to broaden the PreSocratic poetics of categorical thinking by expanding towards a larger category of 'PreDuchampian'. Hawaii is the most East West dimension I have experienced and there alone in an exhibition of works from the Forbidden City the happenstance of two Castiglione, i.e. the one become a Jesuit Court painter for the Chinese Emperor, and then again the namesake etcher who inventing the monotype or printing of ink drawing on plate gave the Western version of ink painting which separates from the "publishing" aspect of printing. Yet this "shadow" of printing has in Hawaii its opposite, there is a kind of Venice in Hawaii or enormous Lagoon created by Kaiser the inventor of the Jeep, one navigates by Kayak and all about are small islands that have contemporary architectures..., this imploding of architectural publishing brings me to the "Mint" in actual Venice, which controlling silver coinage thus displaced the contract trading of the Hanseatic league... in a world of cascading double there is also in Venice a San Marco Festival, which is structured on a huge flatboat, this "San Marco" is for me a kind of water world shadow of Fra Angelico's San Marco which in contrast to festival is cloistered, in fact given to vows of silence, but which also regulates time in reference to calendar festival phenomenon and denominations.

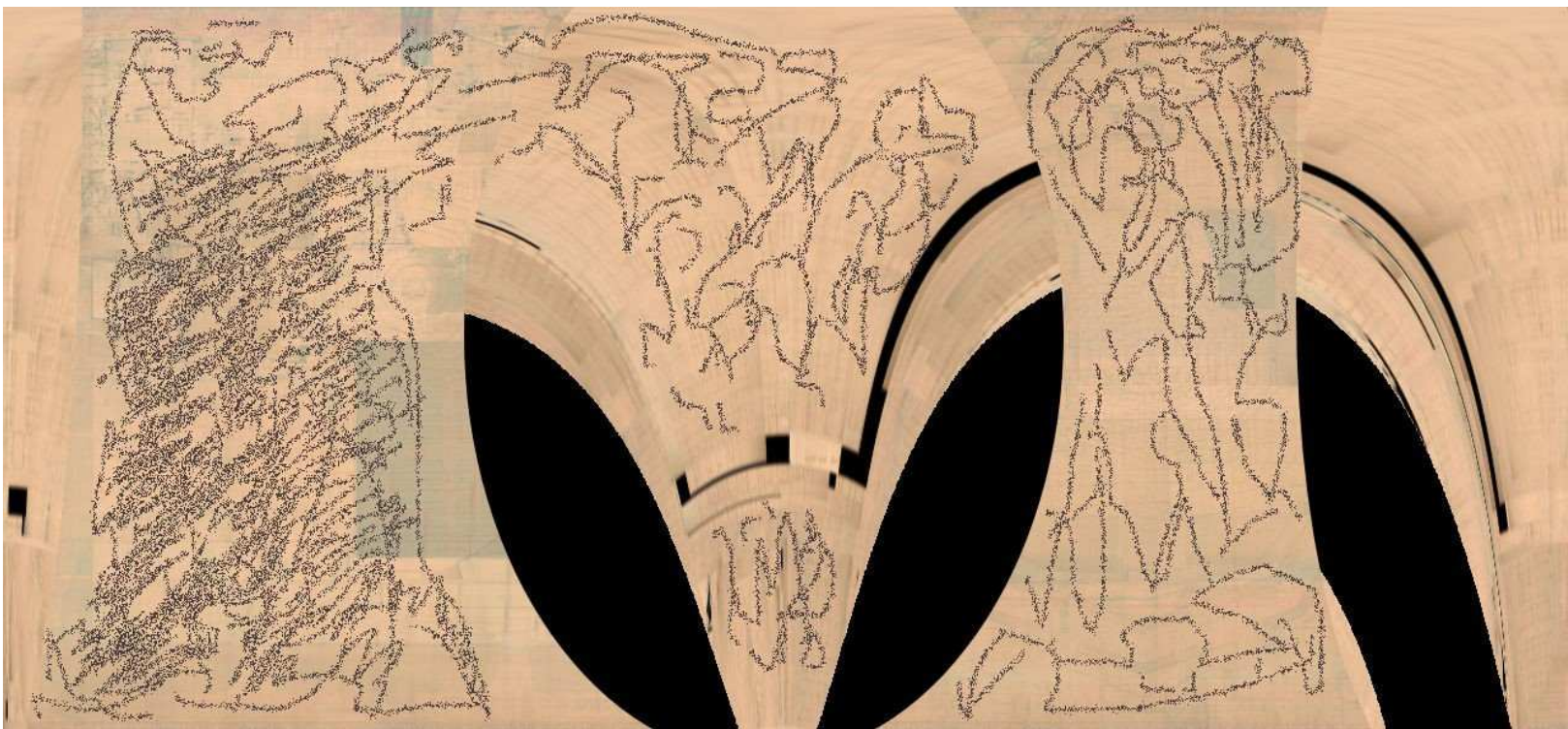
In the drawing I have borrowed from the series of Bernini works in the Borghese gallery the marble slab which underlies the supporting herms which metamorphose into elaborate sculpture, mirrors of complex form as form, while the slab itself has a literal mirroring, and the San Marco flatboats likewise have a resonance....

The thematic's and problematic's of dialectic and discourse indicate the first category- the thematic as that which finds a resonance between the mimetic and diegetic, conforming to the strategies of a dialectic whereas with discourse the sense of compound voice, polyphonic and manifold reaches towards the variety of rhetorical approaches such as antinomies, agency and transformation such as site metamorphosis to allegories and technologies of Western culture, and the contrast to this discourse, to return then to dialectic is for me more pronounced in the Eastern traditions where in nature, as in the Book of Changes is according to that semiotic made a correspondence different than mimetic alone but conditioned by diexis to appreciate that change of condition which meets a finding into nature as also self, thus the self to meets nature's changes in this the thematic mode, as apposed to what has been stated as the problematics of discourse in which the self is precisely that which categorizes wholeness and stands over those changes of its operendi by which it deems a self construct or sublation process as dialectic.

Tt X HN : then and there facing here and now as the PreDuchampian status discovered toward expanding the PreSocratic within art as a rhealization mode and drawing a time bridge.

: is a problematic structured on the thematics of thought experiment by which the categories of rhetoric touched upon build the poetics of art and nature through in this case the artists relation to that virtuality within virtual space and the materials that emerge through that art discourse.

I indicated then, the rhetorical threads others have borrowed towards the overall chords of the kind of string theory so to speak of the art relations through rhetoric or the topological impulse as chords of the elasticity of logic structuring global integration of mind and art- spirit. My own approach is "sprezzura"



or the cascading of all events which form this Tethys or underground aquifers of mental events the emergent light of day toward the thetis that is aesthetic realization: art and specifically drafting as that drawbridge and talisman.

To repeat: These notes are meant to integrate a pair of projects which complement each other, are structural dopelgangers so to speak: one is the situation of event in which an encounter with an exhibition: the Forbidden City artworks touches on my sense of the linked Story of The Stone, or a Chinese classic thematic to art as life and life as art. The other is the thematic mentioned of expanding the Presocratic denomination which identifies poetic structure to reason by realigning its time frame- and by renaming it “Pre-Duchampian.

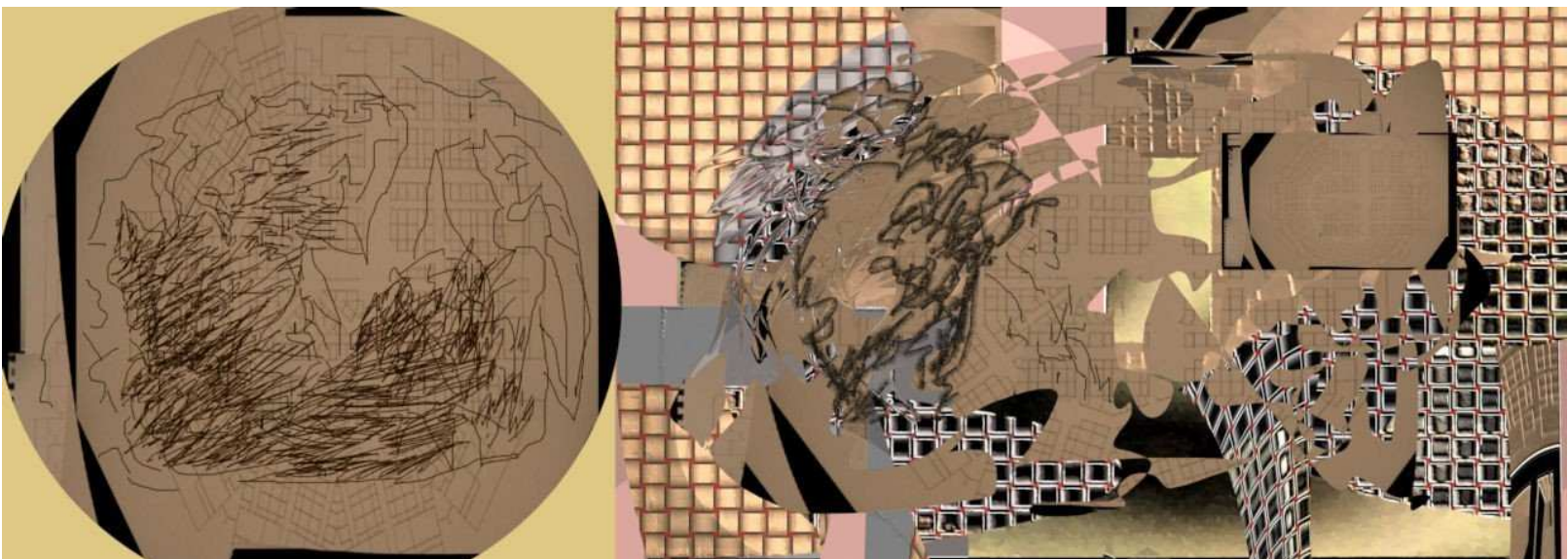
I pattern my approach on that of both Cronan and Bal who turning to Delouze's concept of complex interfacing make of their work a series of intellectual vignettes that form their bridge out of very diverse pilons , for Bal the topology of that construction arrives at a sense of counter mirroring between Narcissus and Medusa, the understated and overstated underwriting and overwriting which like objet a reach beyond mimesis to arrive at the metonymy and enellage staging dialectical discourse , Cronan focuses on the idea of facing, how the work faces art and intent within cultural realization: the former reads the idea of semiotics as formed by the act of reading, the latter seeks semiotic retrieval in experience framed by a cognitive sciences approach towards critiquing the previous facultative psychology approach to a fielding within art of a broadened or adjusted frame of reference.

Just as most of human history is prepaper and thus drawn in all the materials scratch to sculpture within landscape forms and material invitation I find in the virtual realm an emerging materiality for which my drawing is an invitational rhetoric towards the general artistic urge.

Bhorgese Gallery echo chamber:- Stendhal who advised taking nothing seriously added (approximately) –‘except for the Bhorgesi gallery’ : the gallery has objects like Bernini’s sculpture of Apollo and Daphne and Titian’s Profane and Sacred Love- I see the collection centered around a Messina portrait- he introduced portraiture as a theme, and the other pictures have in common a theme of the human gaze taken into the picture as subject in the strata of the paintings, in the strata of the sculpture are many Roman copies of Hellenistic originals, that is to say, the gaze between the Romans and Greeks.

In the pair of drawing you see here one takes a very computer generated visual gel that is shaped virtually, and which initially seemed away from the drawing markings by which I had created a very conscious rhythmic analysis of my drawing, the other drawing shows me going back to learning by rhythm more like the Kink’s power chords, by going back to this sensation I found the computer system was suddenly synchronistic...

Outside the Bhorgese : With Duccio the idea of visual rhetoric is more pronounced than most any other artist: the earth colors create the conditions of a Byzantine landscape in which the earth is an architecture, the painting exists in a landscape of its own making from which the eye gathers vectors which create environments within the pictorial relations that are so to speak a series of removes from the landscape culture to human culture in which the earth colors move towards stains or dyes and the traces of making crafts and art relate to the abstract drapery markings which are in penmanship.



The drawings as “Duccio series” relate a border which also not a border... a passage which is also externalized... Perhaps Bal’s most charming idea is that the fugitive In Proust is something like that- namely not an individual person but rather the art works encountered in the novel around which so to speak the fugitive eye and ear uncover the ground of being: I suspect Albertine means then the Albertine window- given over in Alberti’s phrase to Abracciari or the connective value that embraces all moods and modes.

Campagnola solved his thematic of taking the Mantegna landscape and divesting it of stella carving , digging into the ground to create a landscape of berms and wales... Giorgione on the other hand is more modern in the sense of Buckminster Fuller stating his interest in his own failures- much of Giorgione's work struggles to divest the works of much of the classical repertoire, hard and metallic forms annoyed him, wraps and draperies also... in a key drawing of a shepherd or child in landscape he finds the sense Degas noted in one of his drawing of allowing the form to sink into drapery, in this case the figure starts Campagnola solved his thematic of taking the Mantegna landscape and divesting it of stella carving , digging into the ground to create a landscape of berms and wales... Giorgione on the other hand is more modern in the sense of Buckminster Fuller stating his interest in his own failures- much of Georgian's work struggles to divest the works of much of the classical repertoire, hard and metallic forms annoyed him, wraps and draperies also... in a key drawing of a shepherd or child in landscape he finds the sense Degas noted in one of his drawing of allowing the form to sink into drapery, in this case the figure starts to sink into the berms and wales. With his drawing of the Tempest he gives a drawing form similar in import To Raphael's School of Athens cartoon, a really philosophic object of unusual and overwhelming drawing authority.

Let the paranomasia of the grido be

A sight a sound something- I see

That is: between the Marcells of Duchampe and Proust and the Michelangelo's of Buoneroti and Caravaggio I see the conditions of art as the elasticity of categorical thinking which in the topography given over to the phrase “PreSocratic” is better relaunched as “PreDuchampian as though up along the way to Ronschampe: allegories as it were of alogon or a critical a-rationality and the dilemmas of paradox. Drawing is the drawbridge across these cities of the intertextual and interdisciplinary siting.

Piero's landscapes indicating the Este estates are of a region given over to musical developments which on the road to near Balogne are the territory of Mozart and a natural theater we associate with Morandi and Guercino, the Piero landscapes are marked in an odd way, look like musical manuscripts in the dispersion of accents, essentially the Messina development of portrait as individualized was a planting of the 15 century eye which had discovered landscape towards marking in nature a pageantry of materials that arrived along the Este estates as encounters with the Ottoman empire, and as walled cities brought in resources and armies the dispersion of resources over a broadening landscape of import and export gave to the cultural marking the images we find in Tiepolo for example of the Magi and Otoman influences of resources and encounters. In the work of Carpaccio the Messina marking -



shows in his odd influx of detail into prolex compositions, which rather than seeking simplifying vectors as in Durur's life of the Virgin instead constantly branch out into a kind of “just Marking” or Justice of marking as making. Equally complex: Piero was a “provincial “ artist, and the elements of alienation from the the more familiar civic centers bring the works of that artist as well as the others mentioned into a PreDuchampian celebration of the arts of exile and excellence. An influx of the Siennese school marks a value gender to discovering marking, at San Marco Fra Angelico disturbed that order to one of color chroma, and his assistant Benozzo Gozzoli (a kind of painters “Hawksmoore) was very much an intermediary bridge between the two schools, which are hinted at already in the collaboration between Massaccio and Masolino. In his own way Ezra Pounds quick eye takes in these accounts as Canto touching on the Doges palaces. Topological hat: The hat gives form to mind, in the the Renaissance pageantry are assimilations of the eastern headgear in odd permutations, Piero's hats form a kind of line of defense against overdetermination that becomes the stage forms of Morandi's tableaux...

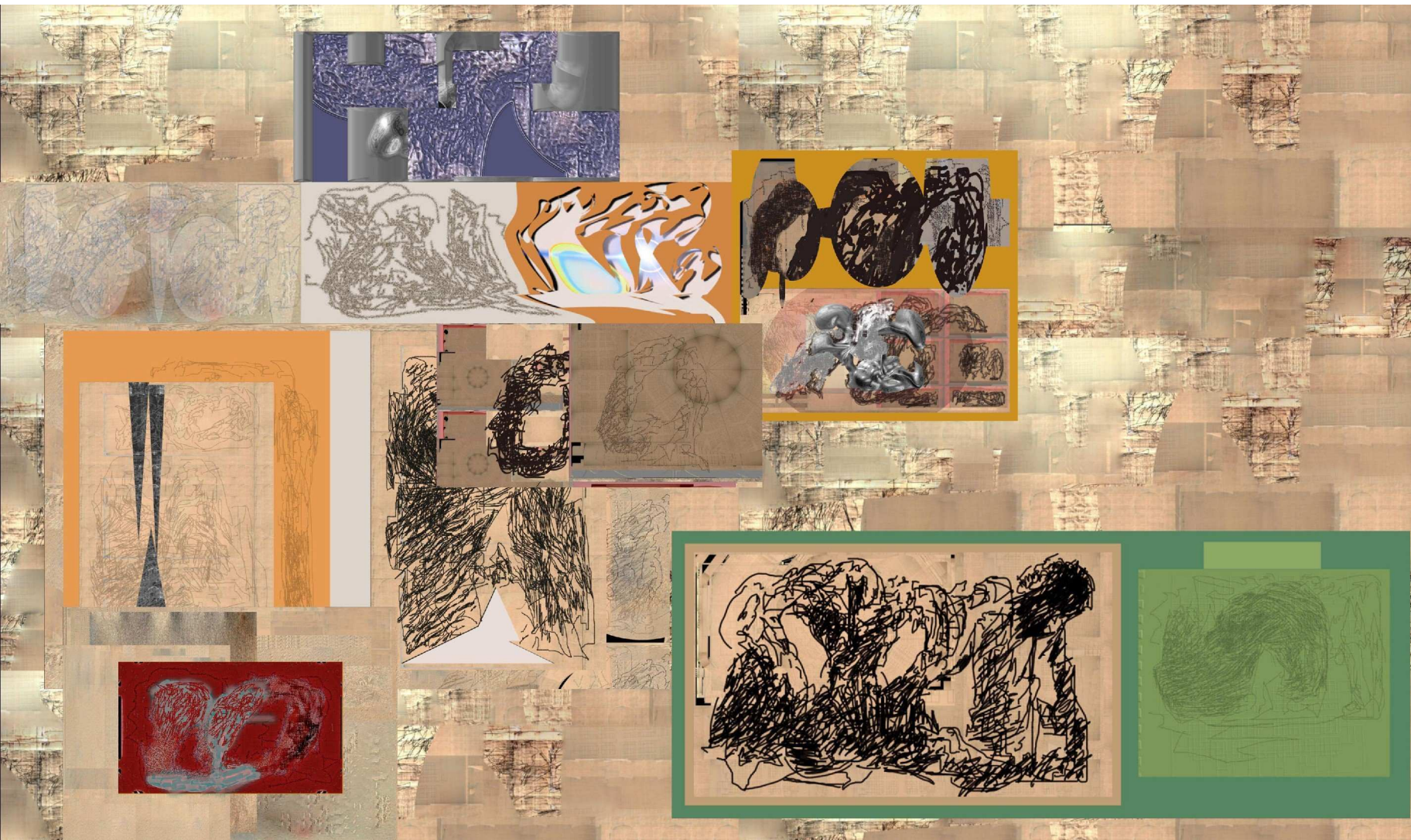
Similarly of rhabdos form of hat For me Bernini's Apollo and Daphne is structurally an arch for Apollo and a caryatid for Daphne, the caryatid cannot support an arch and the sculpture is the sprawl...in his time the sculpture accomplished at the age of 16 caused an uproar for the piece itself and another for the artist.. like the Greek recombinative aspirant Xhx or hu- roar of crowd or dawn... touch and sight implicated to sound and sight as teche and arête become article.

Functionality of definition of PreDuchampian has to do with transgression and contingency by which a work plants the eye of the artist, is topographical and a skewed formality distracting a visual rhetoric: an example is Capaccios empty cities on the one hand, and those repopulated on the other with highly skeptical “ambassadors”

¶ one drawing is meant to be like a piece of paper rubbed on a burnt tree to create the charcoal drawing, that is to say, like the contrast in which the myths of metamorphosis may evoke sight turning to touch and touch to sight, Euridice returns to darkness of the underworld, and is transformed therefore to the ground, while then again Daphne is transformed to the laurel or figure... in this leakage of one element to another the poet may turn to an apostrophe as does Petrarch in seeing the images in other things, Pan of the pipes is breathing into the reeds that are metaphorph of a beloved, pan psychism then is an apt turn of phrase, that then the vapors associated with ether as soul are received and given in a draft.

¶ Mountains in spring- like the Homeric “wine dark sea” are a kind humorous aside in Chinese painting, you have for example the way over done technical prowess of KuoXi which is almost tounge in cheek, or then again the straight forward farce of Chao Meng Fu... in the drawings below I borrow into the ethos of Chao Meng Fu, and present marking elements that are phenoemenon or “flare up”

Heraclitus was very unusual in directly attacking the institutions of his time and specific individuals: he lived outside any major metropolis which gave him some protection from having a fate arranged for him such as that of Alciabades and his manuscript was deposited in a religious sanctuary: these elements make Dante something of a sympathetic chord, like



¶ Duchamp the element of personal exile formed within the Renaissance a corpus of artistic status which like the Hanseatic League began to to experiment with an idea of autonomy in which the authors own contract with society are in architectural chapters of the whole question of “what is society”? During the confusion which Savonarola managed to place in the progress of “the vanities” I suspect Fra Angelico’s San Marco Frescoes, placed In a religious sanctuary given over to vows of silence gave pictorial order to the Architectural Chapters of The Orders, in a John Cage kind of way he found the merit of silence in the rhetorics of art intertextuality and the interdisciplinary semiotics of philosophy. Hiding in the crypts beneath the Laurentian library while fleeing the Medici’s Michelangelo’s wall drawings there spaced over 3 years of that confinement to “underground” exile are another thread of the “silent’ voice or “ball of string with hidden sound”..

¶ In the following work series I am interested in how San Marco affects me psychologically in placing virtuality as a realm, a condition of experience....

¶ The Fugitive: fugitive quality of the senses and the strike through of metamorphosis...to art..

¶ Grido – cry, scream, warning: like HXH Hu: dawn or roar (hue and cry)of crowd Bernini /mera vigilia – admiration-miracle.. //distich- pair of lines, couplet= Bernini’s inscription/ Bennozzo Gozzoli Angelico workshop- William Hood professor art history Oberlin...

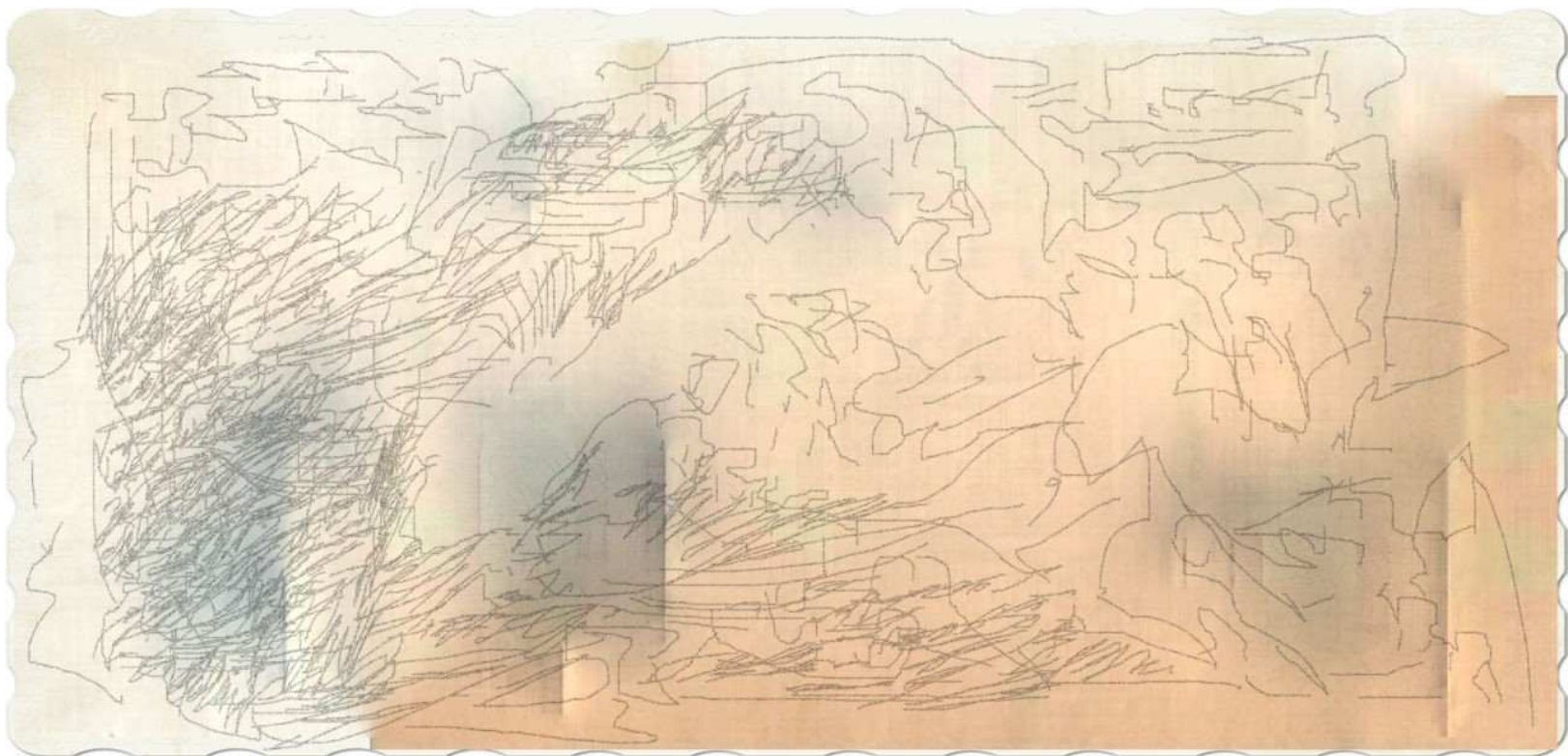
¶ The adherents of Medieval – Renaissance or rather that complex of classical revivals were a kind of festival state marked to the orders of these spatial demarcations, similar to the way Confucius, basically a musician believed in “the rituals”(festivals) as regulating human life and the Tres Riche Heures for example gives a secular view of the society: at San Marco Fra Angelico monk artist along with Bennozzo Gozzoli created an archive in which rather than giving histories of the Dominican Order displaced in time towards historical antecedent instead formed a space that was very self reflective towards the community life within the cloister as the generative sense of pictorial space brought to like through the sense of order in activities. In our own lives we still mark time like that.. in virtual space the self reflective activity of a new order of pictorial artifacts becomes an interesting motivation between new things and old way, old things a new way (original idea of art for art’s sake) and new things in a new way...

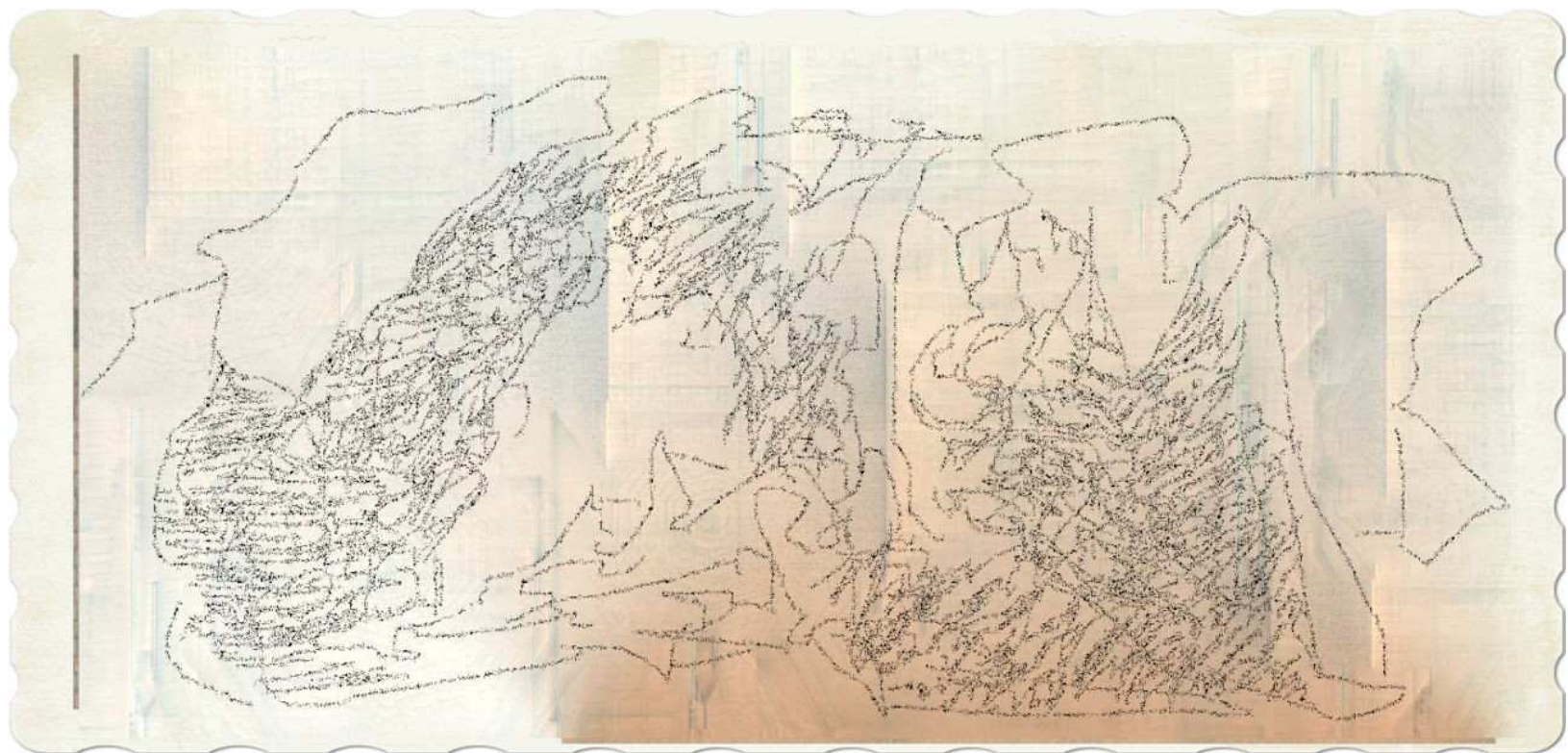
¶ My trip to the Netherlands

¶ Since ethereal pertains to aether or sustaining void nether must pertain to the artificial construct, or virtuality, thus the Netherlands which were artificially constructed must be the first virtual art work in earth art... these drawing start a series of considerations in that direction...

¶ With Heraclitus the path of the carding wheel is both crooked and straight, and in the Netherlands and Viennese economies built on the water pump as denomination of the carding wheel, and later as well the punch card looms for color become in time player piano and computer the structural branching or crookedness of the mental machinae arrives at these forward looking structural tropes.

Durur’s trip to the Netherlands, and the silver point sketchbook in its subdued elegance are denominations of Pre-Duchampian ethos, particularly on the grounds that the book essentially echoes his life of the virgin sketches match a plein air lightness to a wood cut pen style in a particularly transparent moment. The “Arboreal” or branching abstraction is for Duchamp recombinative to "abraciari" (structurally nested) of “bachelor,” and Deleuze for his part particularly protests arboreal abstract







Π - protests arboreal abstraction as stressing a botanical in-situ to the perception of logic trees, -theuria- and turns to Goetia as it were, the path of the roots, in projecting a new model as “rhizome” Thus the city of Venice was famously the site for a particular , in which for example the works of Nauman were distributed in variety, as a rhizome in itself rather than noumenon, in the show “Topological Gardens” which in the title provides a neologism for rhizome

Π Durur’s trip was mapped on his success in bringing reproduction to economic and cultural status as a simulacrae- how this plays out in history has to be reevaluated in terms of realizing that these “structural economies” rather than only local... were also in artificially constructed worlds, and project the “virtuality” which in our time is the “real” in a cultural sense....

Π The idea of drawing is to slightly alter the ongoing project which interrupts previous fields and their artifacts by projecting them to a containing field of altered dimension . The altering is in relating color edges to bend a monochrome field, and bind the object drawing to the emerging closer edges like a fresco to become as it were the categorical drawing in space...

Π The poetics of hypsos or the archaic “sublime” towards an arresting moment : that the moment of touch which finds a singular material as presence reaches into the manifold world, the essence of Bernini within the arguments of the Paragone then was essentially that... to place the transformative world in present material as a meditation poetic. Accordingly the arresting moment mediates the “video” narcissus or self reference of subjectivity in which sublation forms that self and medusa complex in which the objectifying yield of aperception freezes awe to terror or apprehension, mediating medusa then is to ? narcissus?... divert I guess, find new angles which shift the mirror to find the stage... thus hypsos meets hybrid or the metamorphic content hinted at by Bernini – hybrid a word formed on hubris in the sense of meeting a force greater than self... hu being as a phoneme the xhx or h aspirant sound the Greeks borrowed from the Magi to relate their own “rough” and “smooth” speaking emphasis to that form formal element which mediates the flow between consonants and vowels...

Π Great Lakes Manona Center to Ala Moana: Capital Lakes Center to Capitoline Hill...

Π As a part American Indian):One relative- Spaulding an early car Manufacturer, another, not Indian but originated double hermeneutic or interactive studies at Smithsonian and director at age 19 - lived with Zuni- Frank Hamilton Cushing) I am interested in my near environment in which the Wisconsin street Indian names also remind me of my place raised in Hawaii, there are sounds shared like Ala Moana in Hawaii and Monona terrace in Wisconsin which amount to “cruel theatre” ie relationships created through an arbitrary rather than available constructed present... ala my ono anon

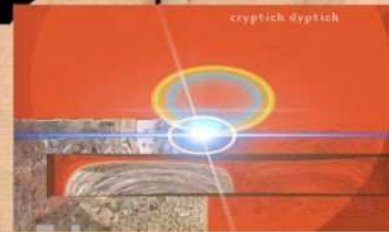
Π Cut of her Jib: art as Praegans Constructio... art mediates the viewer? The projection of the auter-author in relation to autonomy: is such the intertwining object –viewer-cultural levels of available trope and enellage conditionality is like a rotating room in round glass house.

Compression Axis of the Forbidden City Castiglione to Castiglione:

Castle to Caste/Amused Medusa



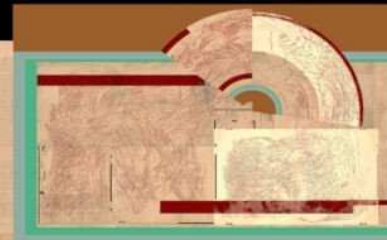
Medusa (overdetermination)



preliminary note
(limm- draw)



Narcissus Anamorphic Forms video loop



graphos:luminary notes
(San Marco)

Where a conditionality of high recursive mood carries through a perception as reflexive a “narcissism” to use the term in its video cognate meets a contrast in which the receptive field is over determined, completely massed, as in the drawing completely saturating the surface the odd other is that of “the other” placed between narcissism and Medusa... an amused Medusa... the muse aside.. becomes its own aside towards a constructive tangent...

Matisse sick and absently drawing mothers features without realizing, deciding then to be artist, subsequently effacing facial features to emphasize reading of picture.. like childhood reflexes which force realization of space gradually integrated into choices...

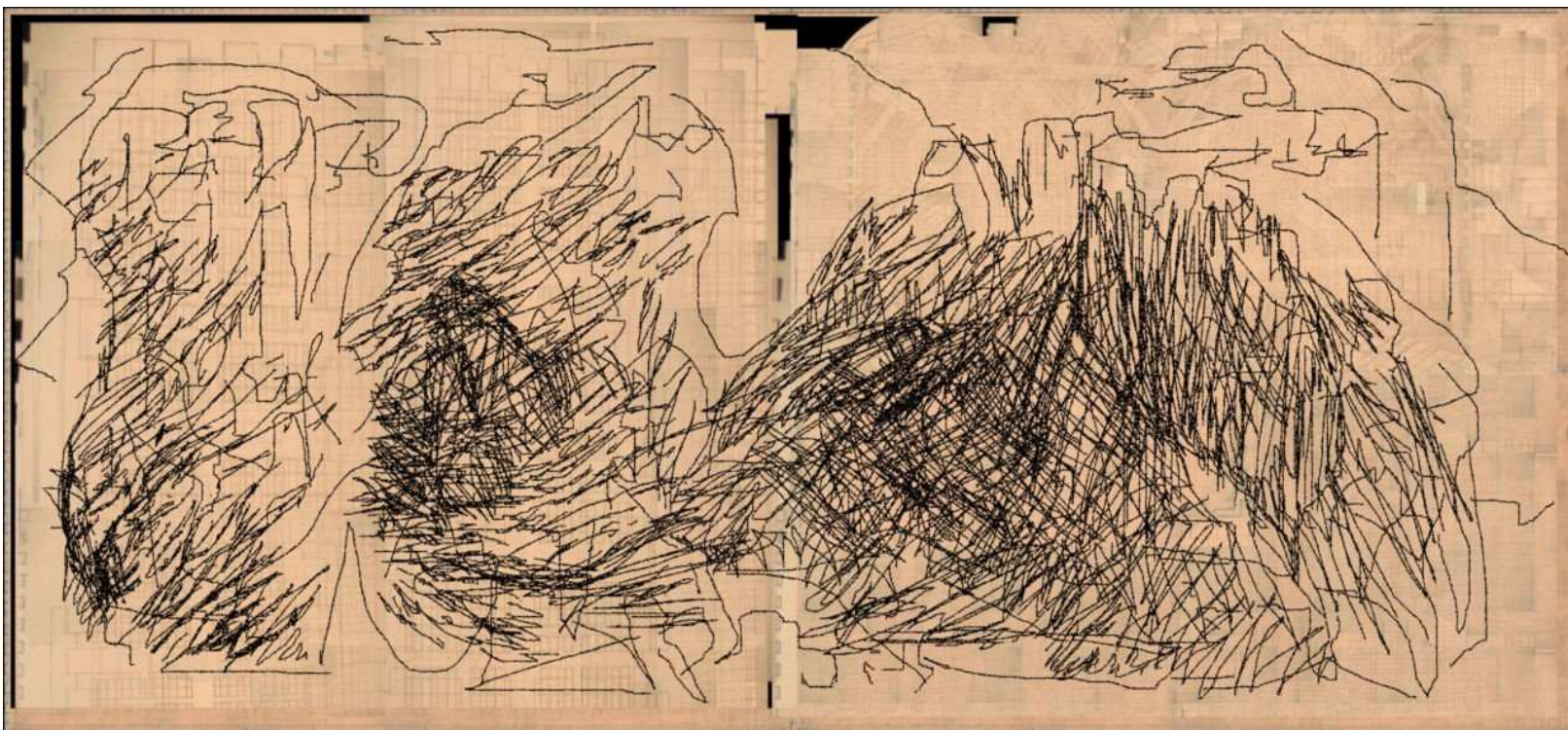
An Asian way of ripping a piece of paper by creasing and rolling one side while ripping to play with the tension of the materials is like the Chinese letter Xing, or heart... tensions through materials also become thematic to a mirroring between two Michelangelo's namely Caravaggio and Buonerotti: that Caravaggio had the former's name became a kind of pun within his material address towards sinuous paradigm of form, a coiling motif allowed the marking as it slid to in a sense mirror itself, as well as the objective form, just as an object in being refined from rough to smooth may begin to become reflective both in its a perception, and in its actual physical construct... Buonerotti although using a sinuous paradigm maintained instead a softening across planes rather than the construct of Caravaggio, Rubens and DeKooning for their parts pulled sinuous self reflection very tight, very linear at accents.. in the first drawing you see here I invent a kind of imaginary material of glassblock and cement block combined... and have my own middle ground of drawing...

□ Blue Blazes of Skrr Tissue are markings like rough and smooth breathing which run forward and backward, open and closed’’....

□ Referencing: the proto European skrr (sanskrit- style of writing) or graphos by which materials are marked through all the suggestive gradients of matter scratch to sculpture (scar tissue?) (skrr root to scrimmage, scrimshaw, esquire, squirrel, sculpture, scratch, sketch,

□ Thus of noumenon or a thing in itself the flare up or feral nature afferent, efferent by which phenomenon are the unfolding, implosive to explosive Tethys or underground current of theatrical as natural theatre..

Cave Art Graphos: I write, I draw are emblematic within surrealism and saturate Picasso and Matisse with a sense of automatic writing which to beat itself at its own game must become drawing... towards that paradigm- Rodin's blind drawings gave a leverage which place him both within and outside of the culture, his huge influence also met a huge rejection... it was only through the extreme perseverance of a remaining curator at the Museum of Modern art... Albert E Elsen that his reputation was reconstructed.. similarly the supposedly art definitive Caravaggio is a recent evocation, in his time and later he was by no means greatly influential as one supposes in advancing the enigmatic gesture, that was really in the game of Giorgione... (Vincent Longo realigned Caravaggio towards his current status) also at the Met I had the odd feeling about the Monet murals that a view of history was being constructed, and later found



Picasso made the same complaint, that curators compose artists into “Art”... Duchamp’s strange room “The Given” is a kind of mockery, really, of the Monet installation and Picasso’s complaint, at the same time he is placed in the Philadelphia museum as gift, across from the Rodin building, between the Gates of Hell and the Large Glass loom and gloom these predictions and postulates we find in Cave art, where it would seem marks placed over marks made 3000 years earlier are evidence of a feeling that the drawing was of tracking style, which in seeing the art which was around it, traced and tracked a world of its own belonging but also in going beyond expectations and relating to the environment could be thought of as prophetic in an art magic ...kind of way....

¶¶ Heraclitus indicates the structure of a double hermeneutic in the phrase “attunement that turns back on itself (like that of the bow and the lyre)”... the Apollonian and Dionysian dimensions phrased as cultures of sight and sound... he states a preference for sight because it brings near, the “rhea” or flux realm then is within the word “near”, spelled backwards as it were... and the concept of a double hermeneutic for example was in ethnic studies pioneered by Frank Hamilton Cushing in his studies of the Zuni, in the mode of cultural immersion i.e. studying the culture by living within it as a participant, but also then taking the Zuni out to study the other culture... (the experiment worked out rather well towards winning world war 2 because we used the language isolate of the Pueblo languages to construct code the Germans could not crack)...Conceptual art , in reviewing autonomy to cultural agency also plays with the art “rules of the game” within the larger legalistic cultural context i.e. conceptual works tend to examine the legal edges of art constructs in the making... and this kind of mirroring within the “Janus” construct of art as looking forward and back are taken up by Cronan and Bal, for the former the idea becomes one of realizing between self and other art offers a conciliatory catharsis , while for Bal the Diexis content is one of in which the interdisciplinary meets the intertextual zones.

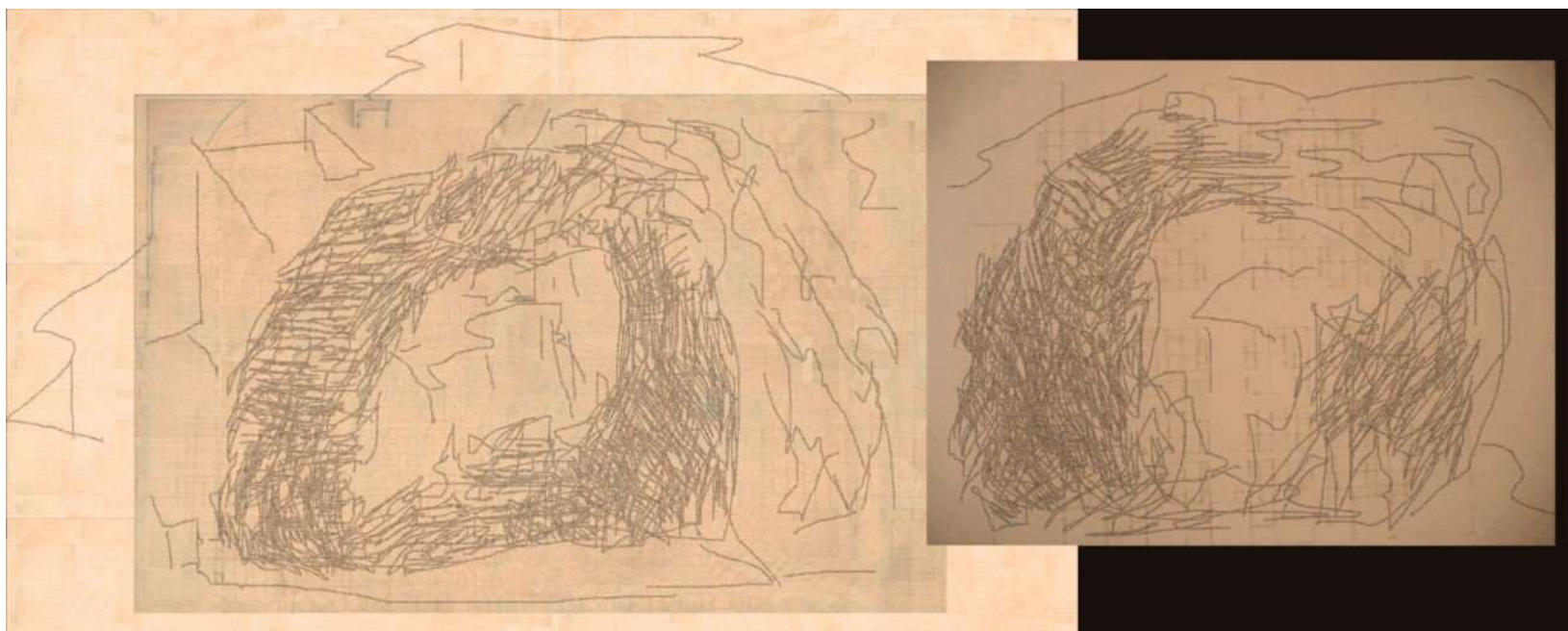
Louise Bourgeois in her “Cells” series give in that title an association with Fra Angelico’s paintings for monk cells at SanMarco : where vows of silence were in order, thus the visualization in that context when taken into the secular realm via reproduction are echoes of silence... Bal builds an article-book called Architecture of Art Writing around the Bourgoise project... and focuses on a personal relation to the works as they effect her sense of enellage between rhetoric and formal psychology- specifically Freud’s idea that the subconscious was like a person not master of their environment... both Bal in this book and the subsequent Quoting Carravagio , and Cronan in Against Affective Abstraction build complex mirrorings in their writings in which a dialectic of deixis and the environments of reason and feeling are simulacrae in which the sense of necessity are as altered tableaux per the active process of the writings engagement. Bal quotes Deleuze to the effect that the color white is like a foam of mirrors, and Roberto Colasso in Tiepolo Pink could be a spokesperson for Cronan in his introduction which quotes Leibnitz with a definitive freshness :” the outcome of these little perceptions is therefore more efficacious than one would think. They form the jet ne sai quoi, those inclinations, those images of the qualities of

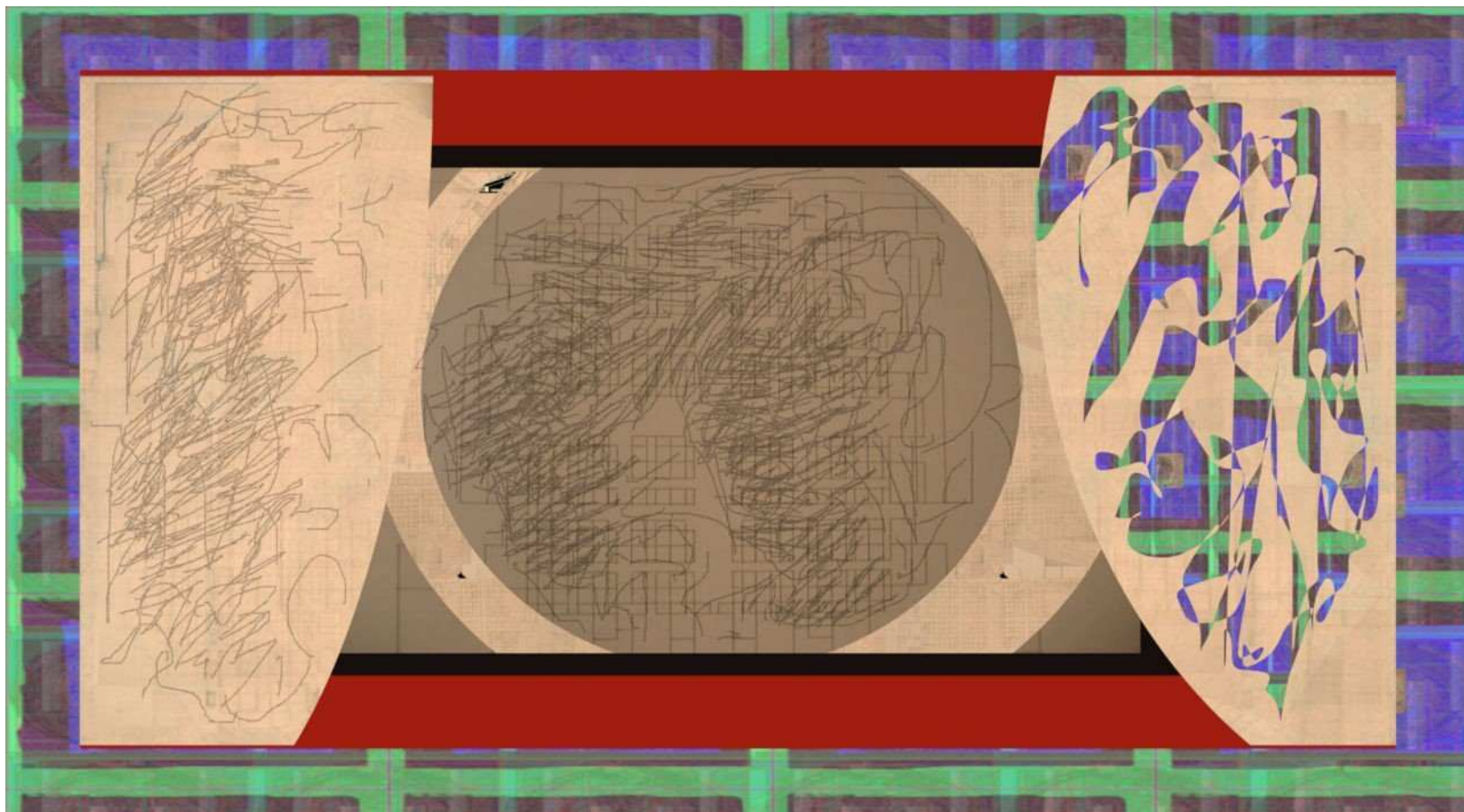


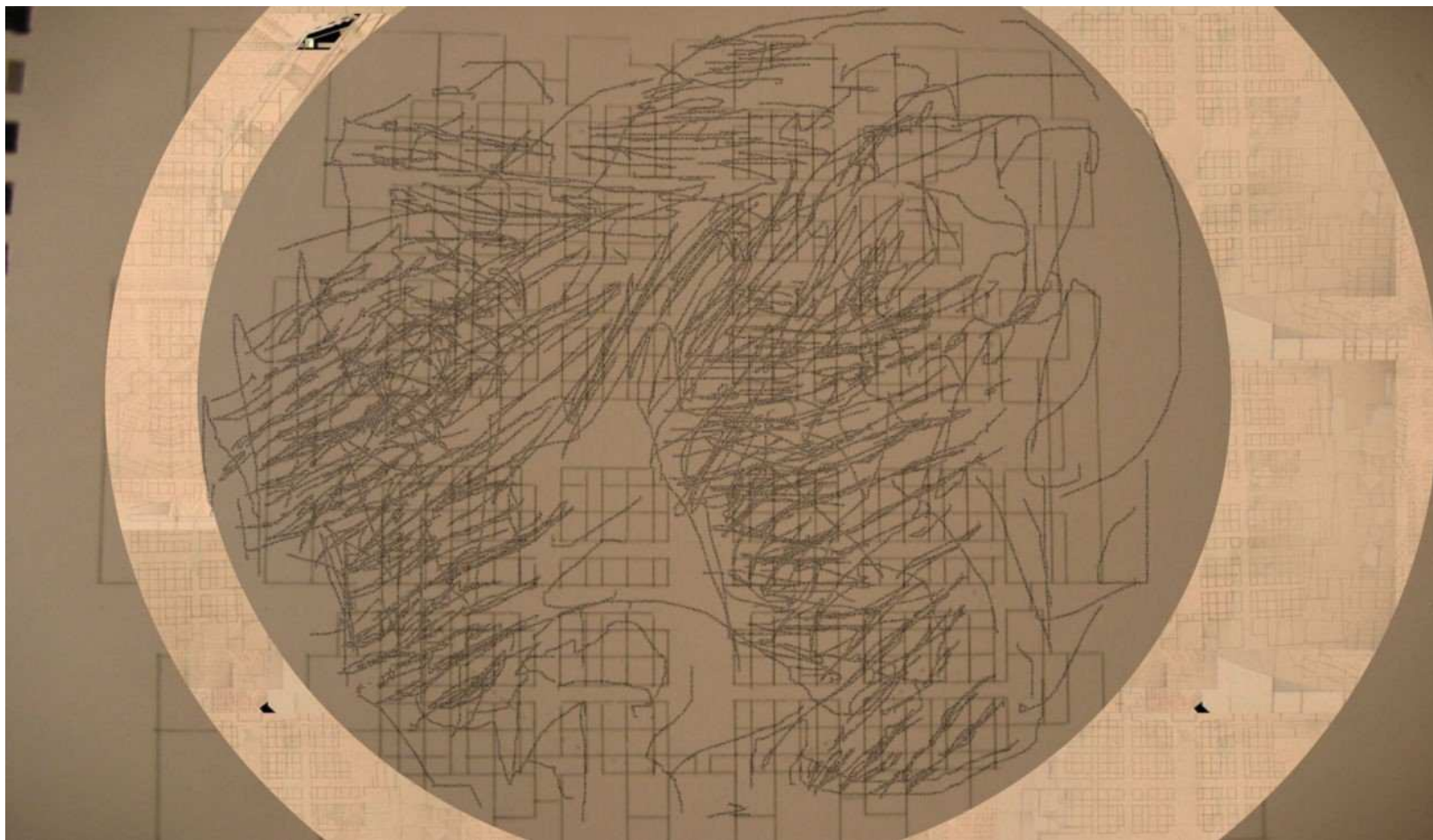
Σ the senses, clear as a whole but confused in their parts; those impressions that surrounding bodies make on us, and the embody infinity; the bond that every living being has with the rest of the universe. One may even say that as a consequence of these little perceptions the present is pregnant with future and laden with the past, which plots all (symphonia panta as Hippocrates puts it_, and that in the smallest substances penetrating eyes like those of God might read all the concentrations of the things of the universe.”

Σ In general Bourgoise is the artist closest to Bernini, actually carving in marble, and in her cells project (the huge cast spiders with cage like environments of mesh walls beneath them) the fact that bronze which normally is meant for exterior environments displaces marble is like the fragmentation of the silent environment of the cell in the cloister to secular art worlds and this is as well an implicit theme in Colosso's Tiepolo Pink which explores the relation of the Magi, in which Goetia and Theuria are the experience indices of cause, effect and inclination in effect if not time presaging Durum's Melancholia, in which print the order off a Manichean interpretation is give theoretical domain, while in the Tiepolo works exist a fragmentary record of his own corpus of work as it turns every which way to mirror his world of making...

Σ In my works the software arguments which mirror a kind of medical imaging exploded blur the difference between color and not color.



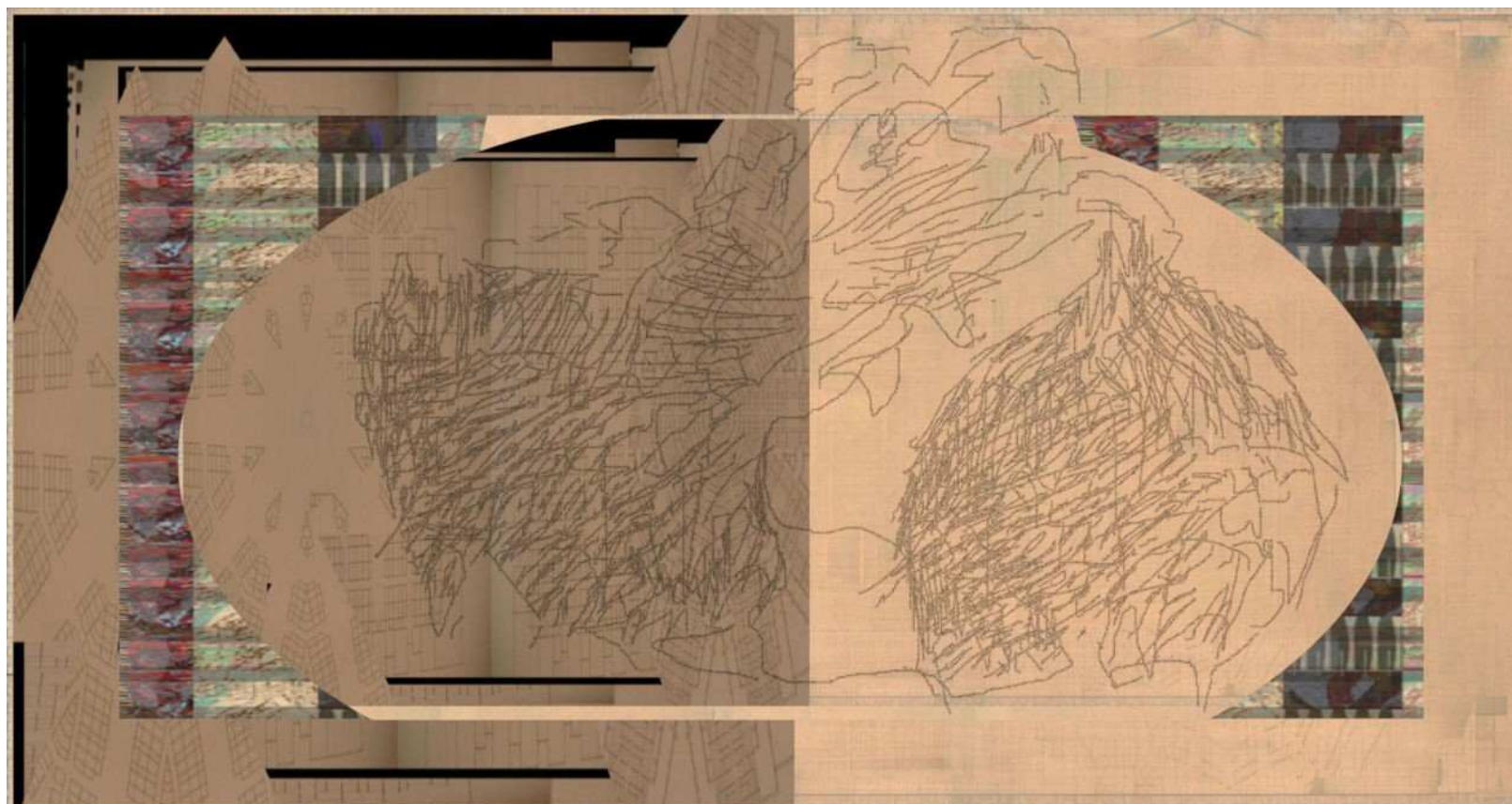




¶ Just as French is a pidgin of Latin the “pink” of Colosso’s “Tiepolo Pink” is in that rumination via Proust on the colors stain and blush through Duchess accessories and so is built on the Venetian Magis push and pull on art via that artist a pidgin of the Rose as a word imported by the Greeks from the pre Venetian Persian Magi, , and within “rosacea” as built on the nearness of “oussia” or being that then Heideggerian thereness and throwness and Dasein and as it were dessin towards those destinies of the Moira Moire.

¶ As just as this artistic license the difference looms between sketchbook and album, that misenpage is consort concerted in architectures of the lifted plan as Loos in his loose canon of “romplains” or ramped plan finds a nearness to the alogon of Corbu in that Rhonchamp is from a Duchampian ethos a gesture on the pilotis lifting elevation from the rationality of a previous chapter in the architects self book of author-auter- as autonomy nearer the aetherial .

¶ On the Eastern Front- The Story of The Stone makes the point, fiction becomes truth, truth fiction and art then a state... The Artist’s State... in which the status of an affectus as the Renaissance Rhetoric places the source of human emotions towards altering perception makes of colors the emblematic field by which Deleuze suspects, so Bal quotes, that vision is hallucinatory by Baroque necessity of realizing it has no object but is the somatic semiotic in flux.

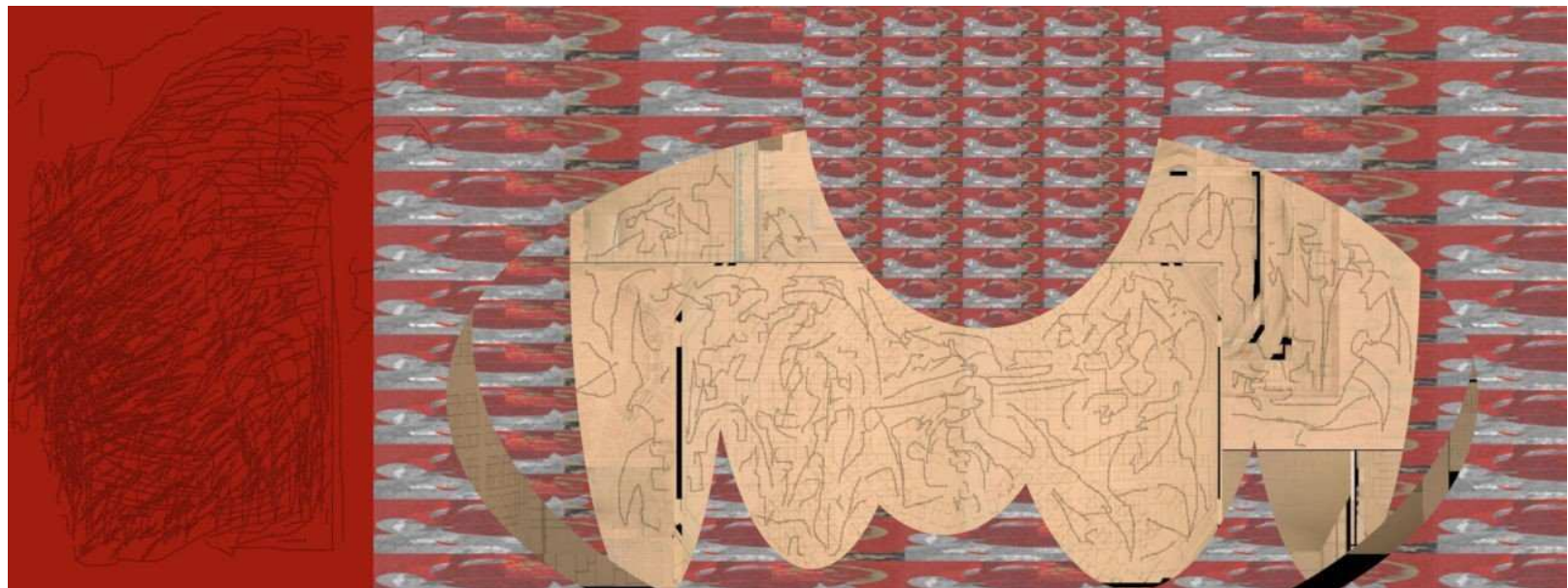


¶ In some drawings the ramps ellisions arrive at a Thai roof motion build from a kind of wave and sea wall rampart toward an art of the ramp as rampant art: the Heraclitean “prefer learning from experience” means vision authorizes within poetic license the conditions by which tropes turn.

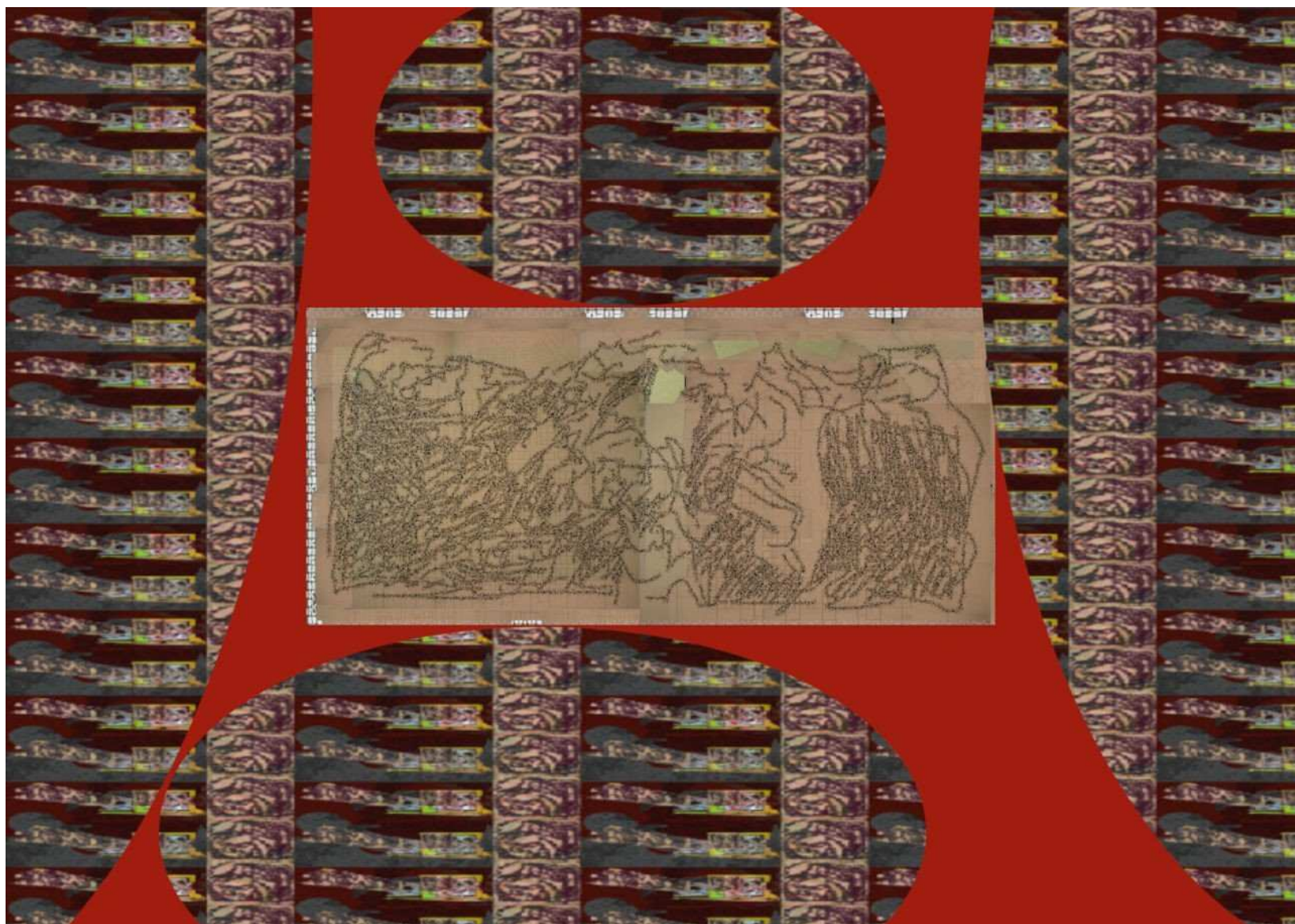
¶ I person I took care of exclaimed once of my drawings: Hey: I have been to Holymaumuau- recognizing somehow that the excavation area of my fields is sourced to childhood in Hawaii and that 10 mile wide meteorite crater which does influence me... at the same time a common toy of the time were carpentry balls- puzzles, of interlocking wood forms in a ball- my thematic then takes these as mapped on to the Asian “Pitt House” or ancient architectural form leaning rafters from a pit which served then as both walls and ceiling... ancestor of the Japanese house timberframing techniques... and the abstract form a kind of “tientai” or talisman garden stone in which the relation of a niche to a form is that of self to world,, that a self has the ironic nature Heraclitus mentions in “I went in search of myself” edikeesomain emauron: or fate of self seeing as that seems to me to say in its closer translation... just as ceiling seems a word projected from sil... The artist inhabits their vision, and in projecting takes in, a world of intertextuality, seems a neologism there in the making... like the Chinese “tientai” (earth sky =gardenstone).. osmocosmoscape? Currently I splice two texts: Nisan taking vertical to horizontal in which the latter strokes consequently splice in place at a wide tilt between rough and smooth which the Michelangelo block also manages in a more over all way, and which Caravaggio hightens to constant dovetailing past the section center.. such that a cordage emerges as a kind of subliminal voice...

¶ In the Chinese 17 c classic Story of the Stone Prospect Gardens is a tableau built by family to entertain (entertientai) the emperor who was linked by marriage, and thus for whom must be built as an example of expenses levied on the family such entertainments as mock cities, in the book then the temporary set later became part of the childhood of clan members and sinking into memory also seemed a sunken set, like the Asian pit house construct.. such spatial reading also accrues in the West where for example the metamorphic tableaus of Bernini are interspersed with portrait busts, the reading of the face, the reading of the environment psychological clues to morphological semiotics... for me the ideal 3 graces picture would have face in profile body full face, face full face, body profile and so forth...

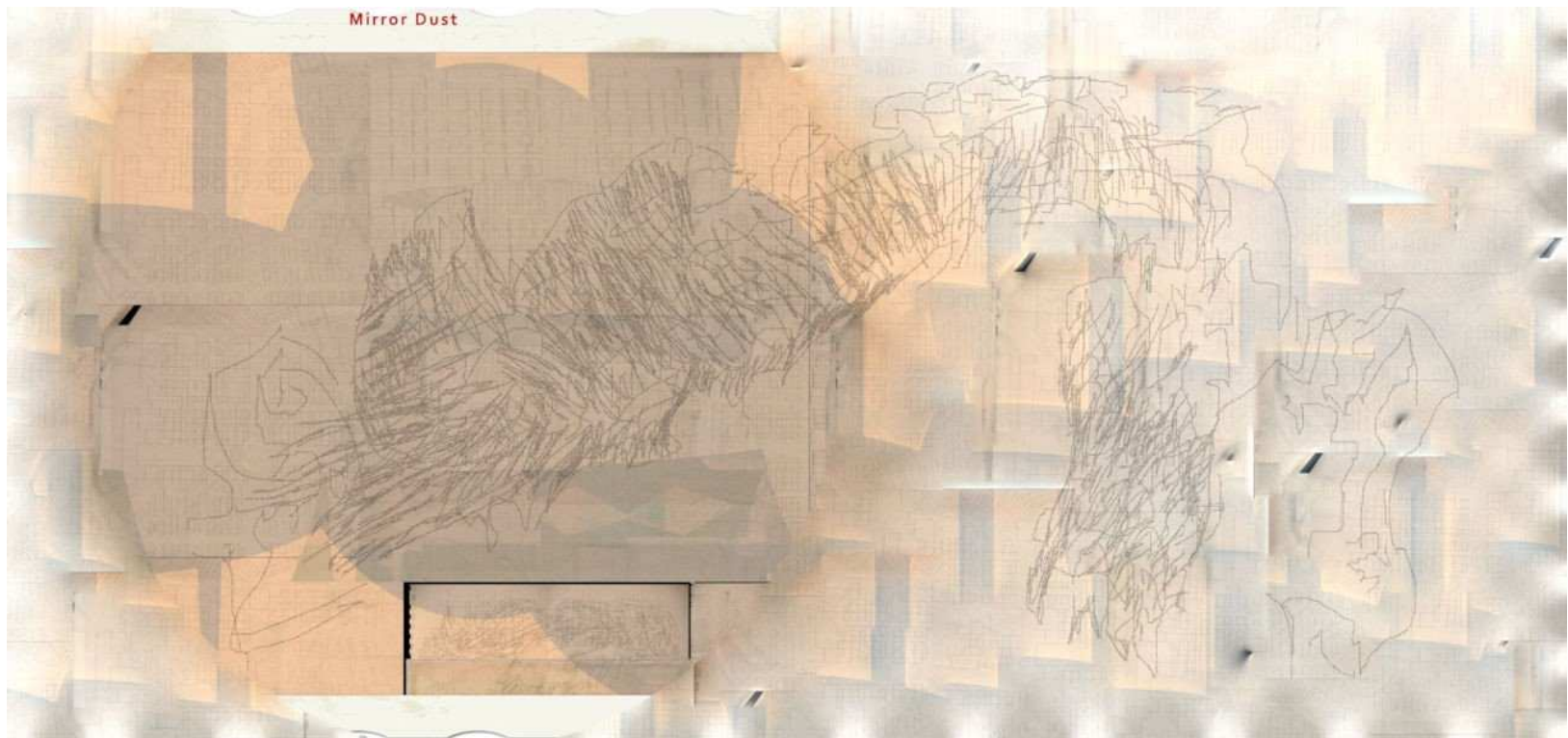
Sargent’s Gersaint: his signboard was to intertextually paint high society in the manner we associate Gericault painting the insane, (his portraits of this whole strata just strike me more and more as deliberately humorous- he was said to be hard to know- necessary for his irony to be under wraps) a bravado and bravura brush in which the odd mix of Caravaggio, Delatour and Titian and dragging the brush to force a material resistance to light which rounds on itself, likewise Ingres and David and Degas all used this style in various distances from the model created by the material associated with the model were (as though)all dyed and these colors forced by the artist to be strained through the brush, while yet again the amazing incidence of the naked model.

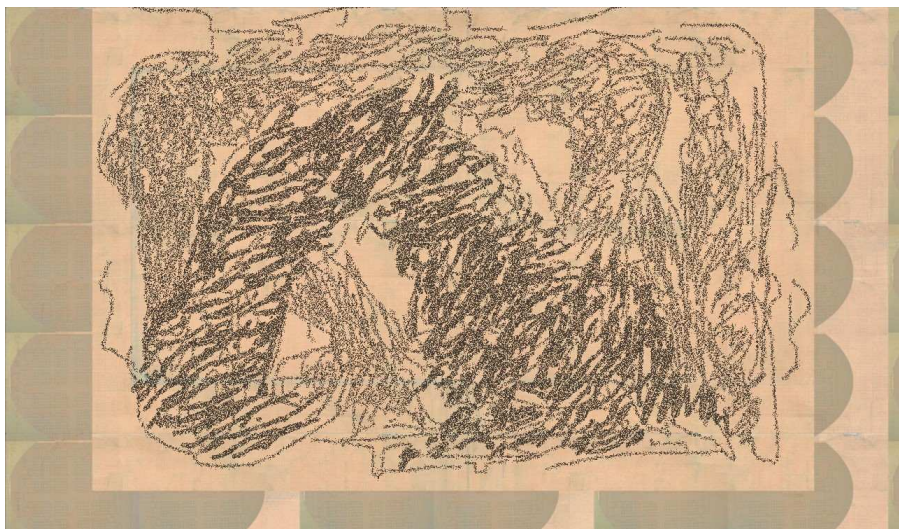
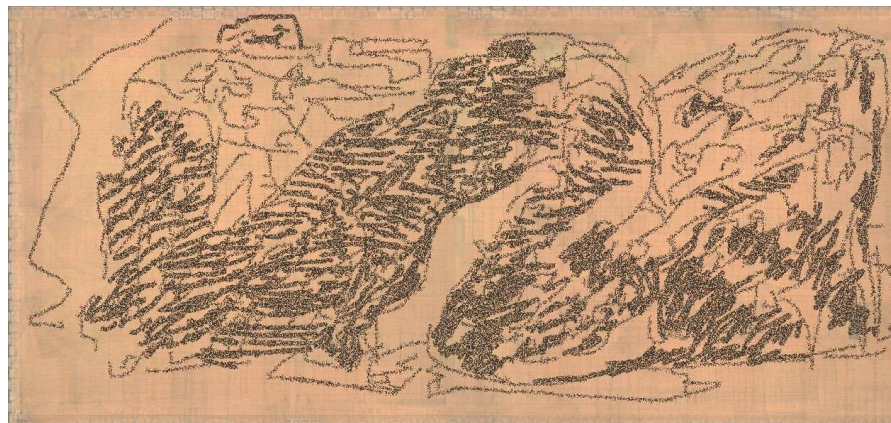
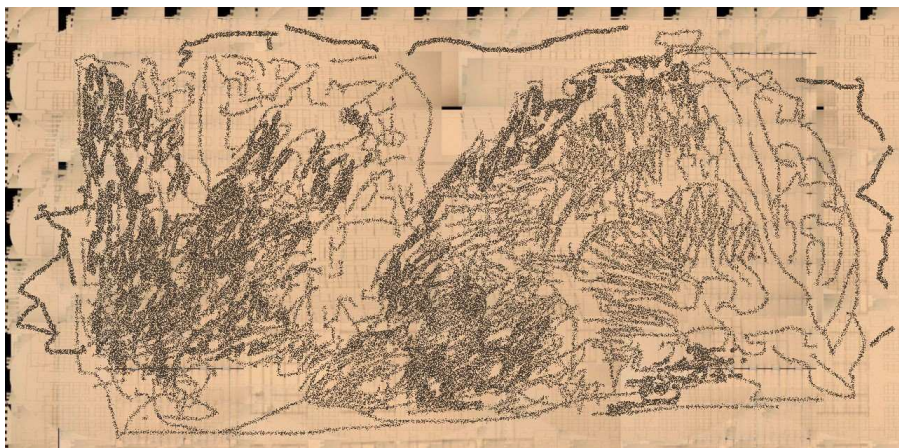


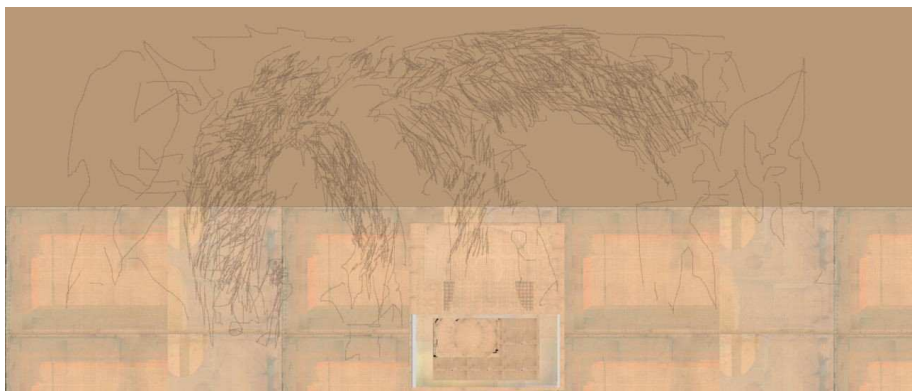
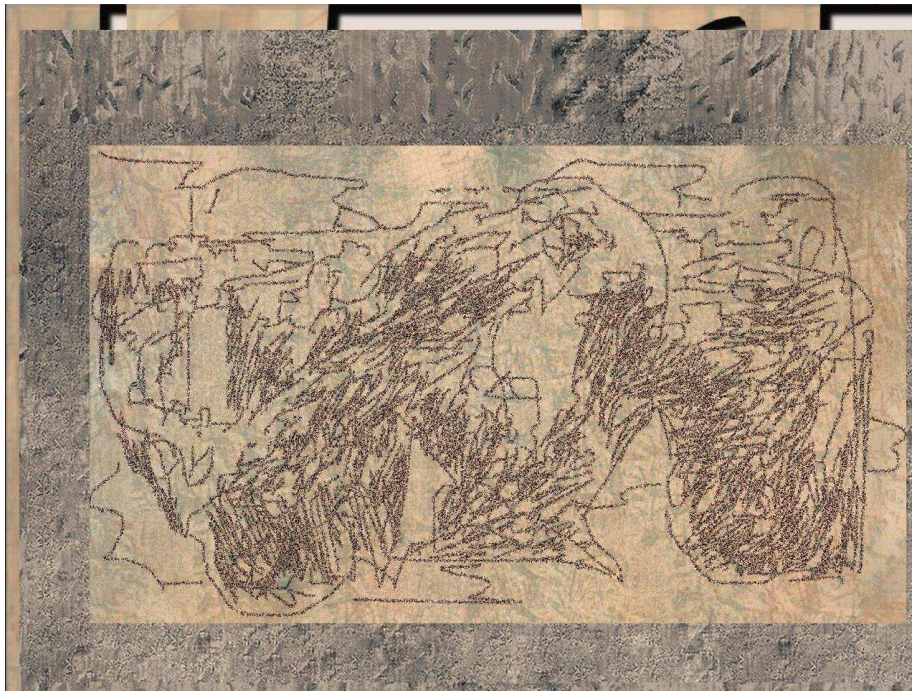


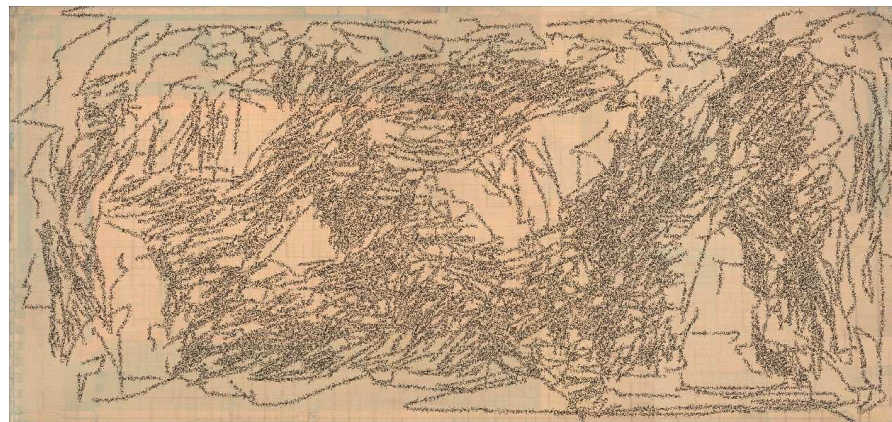
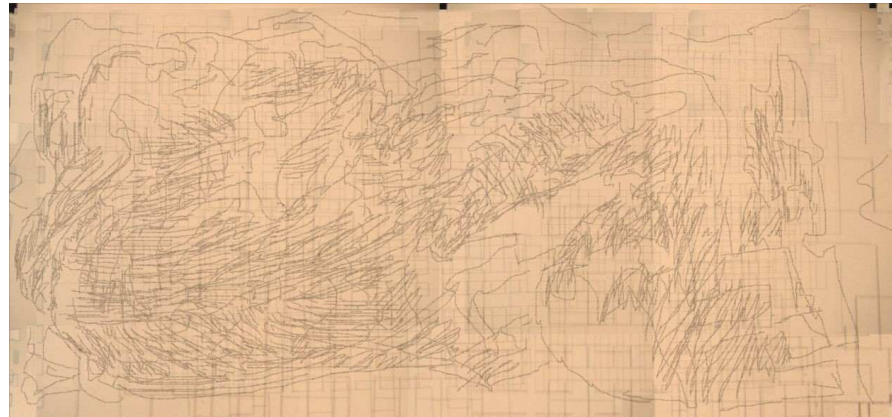
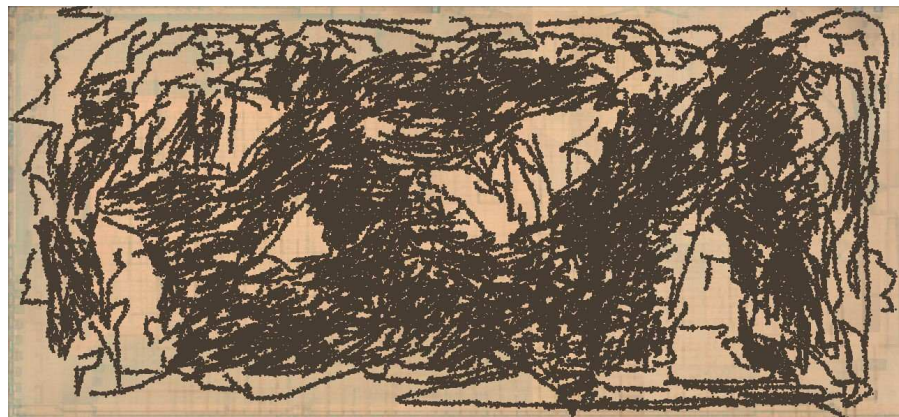


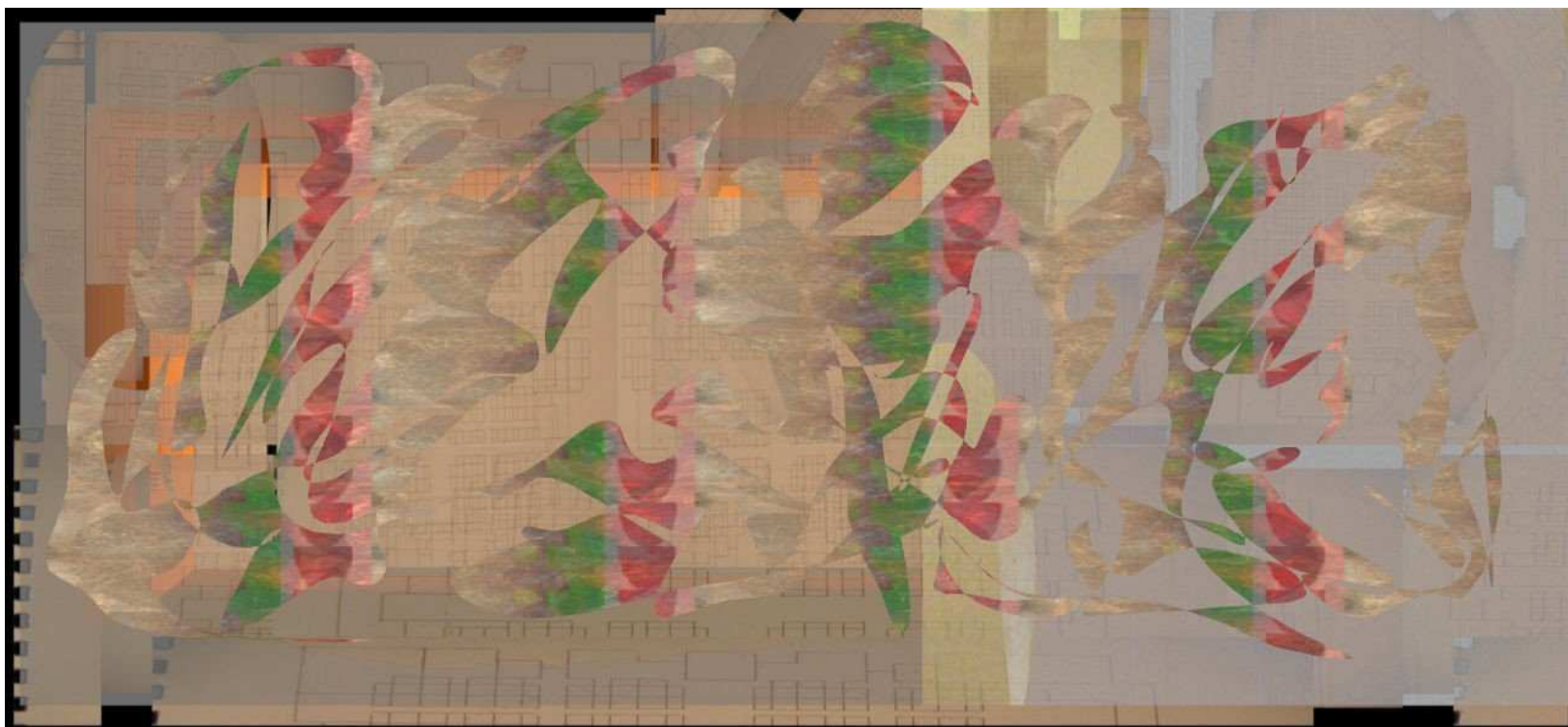
Mirror Dust



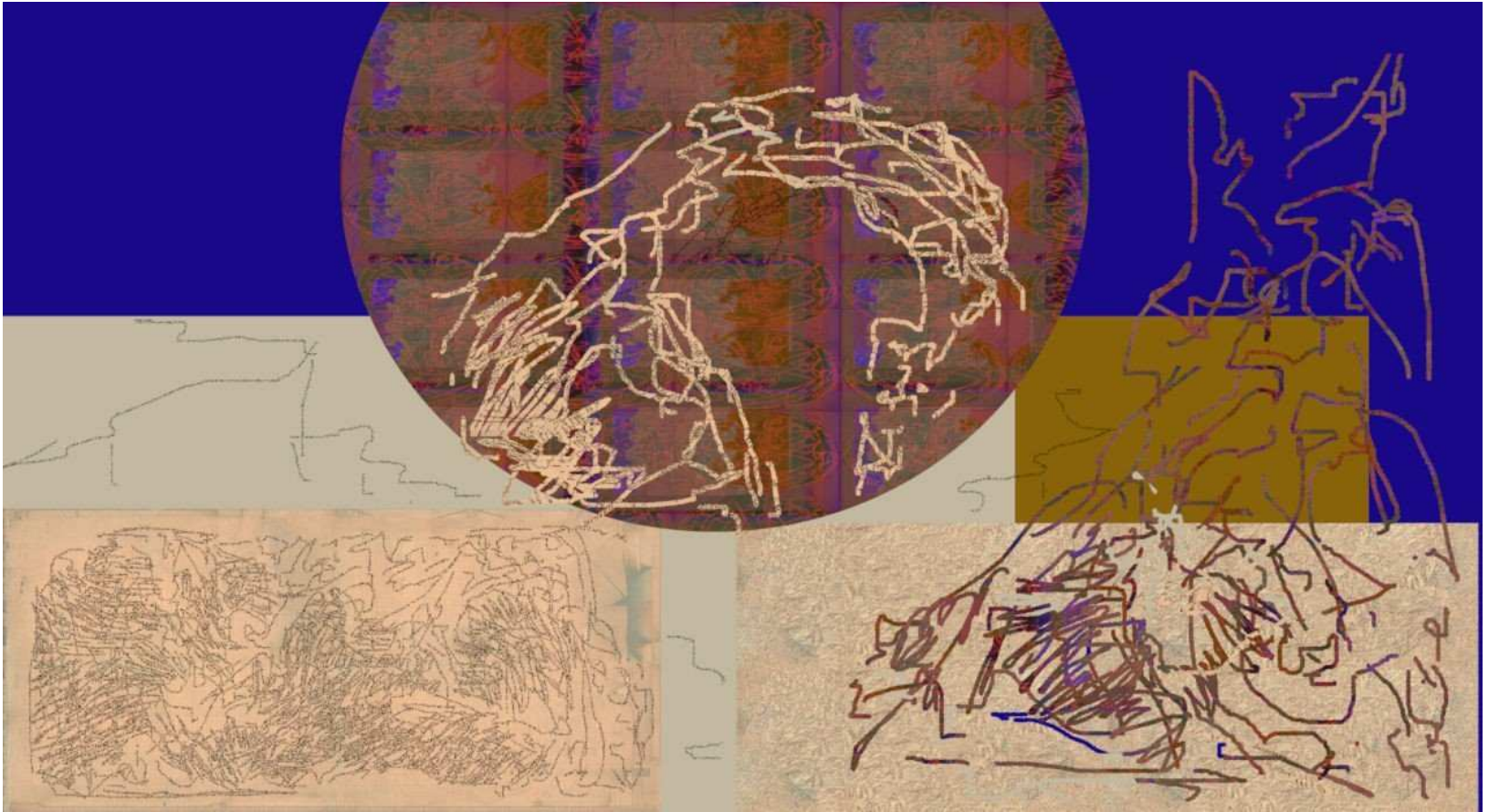


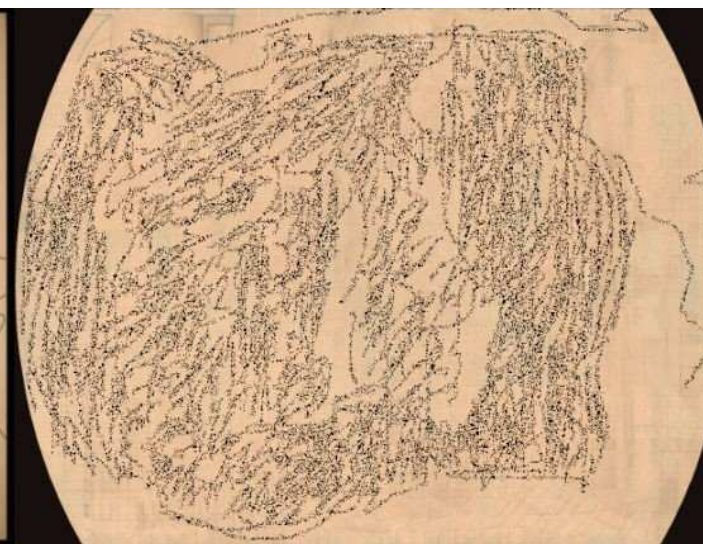
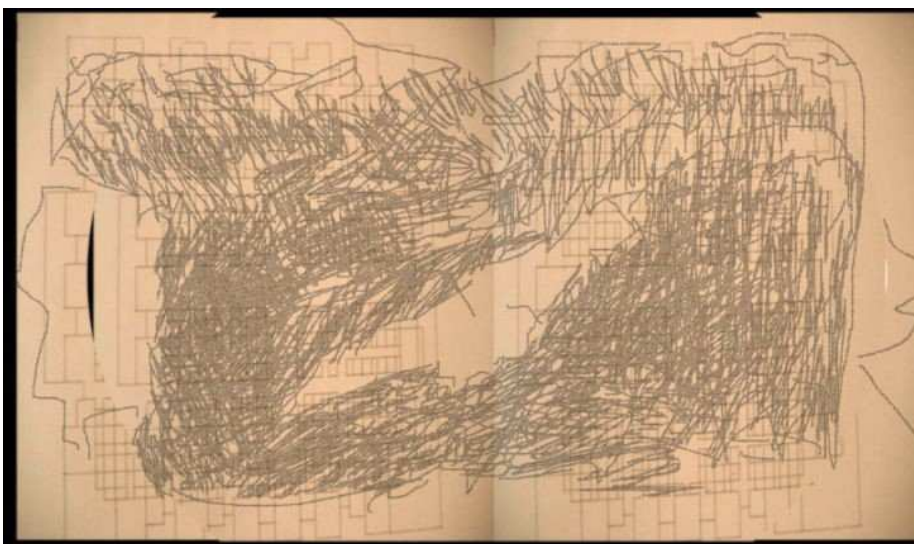


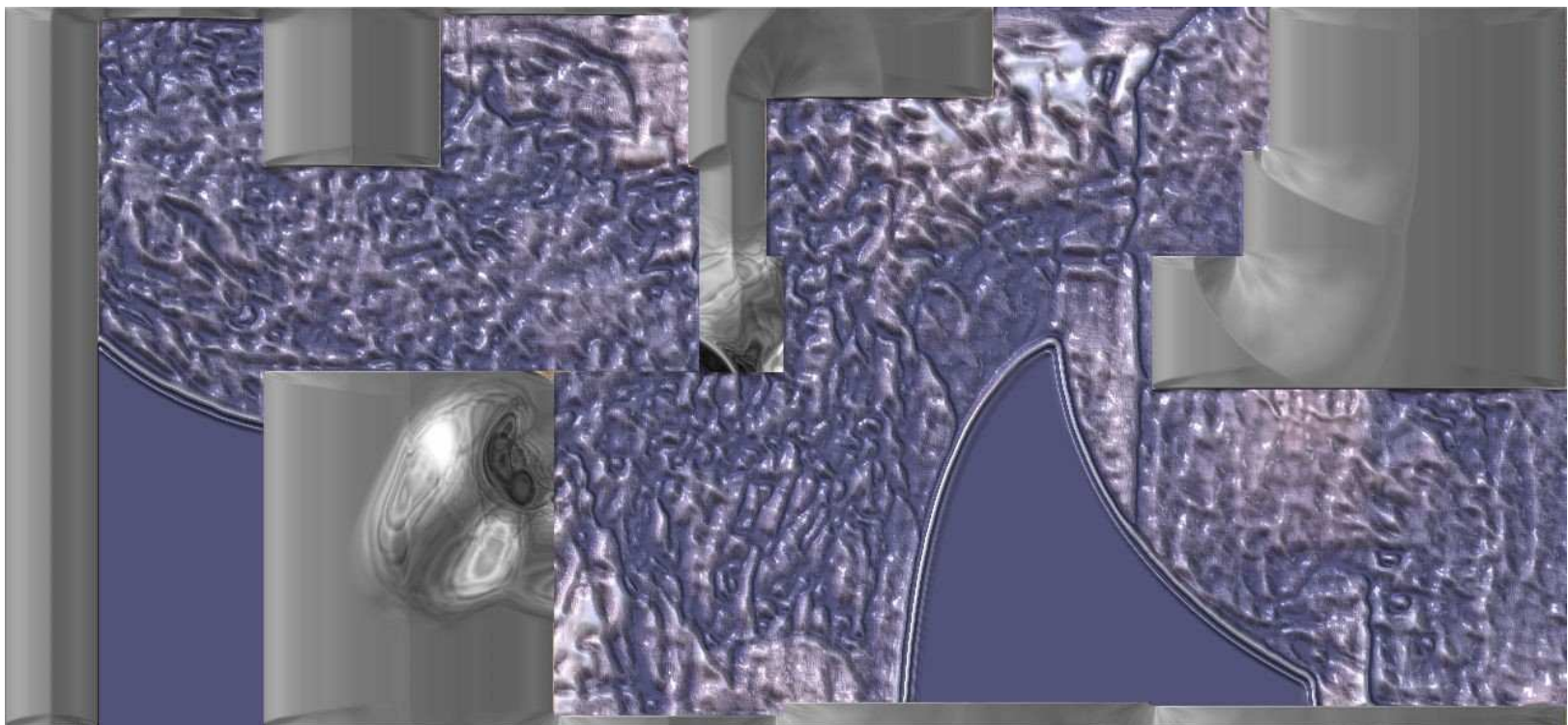


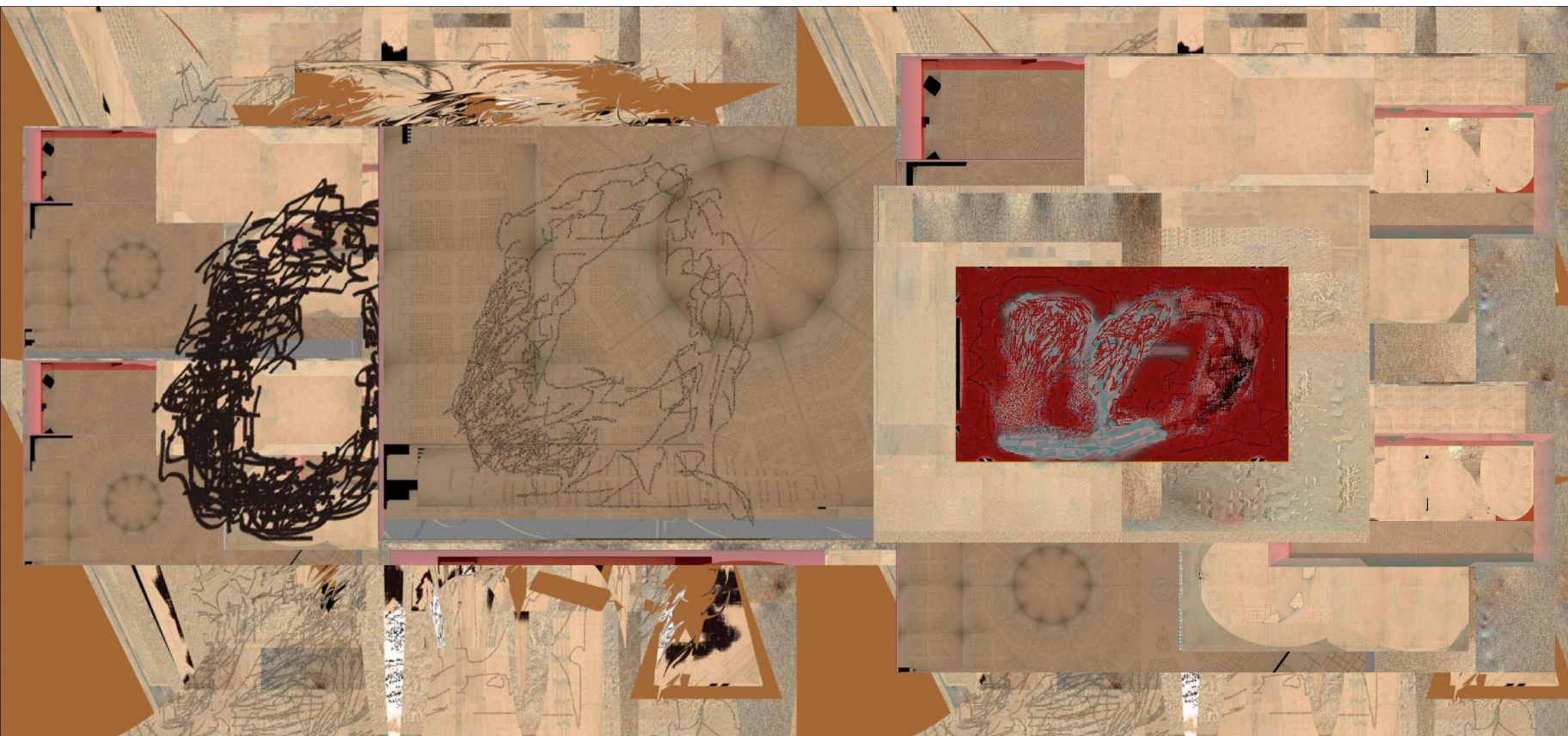


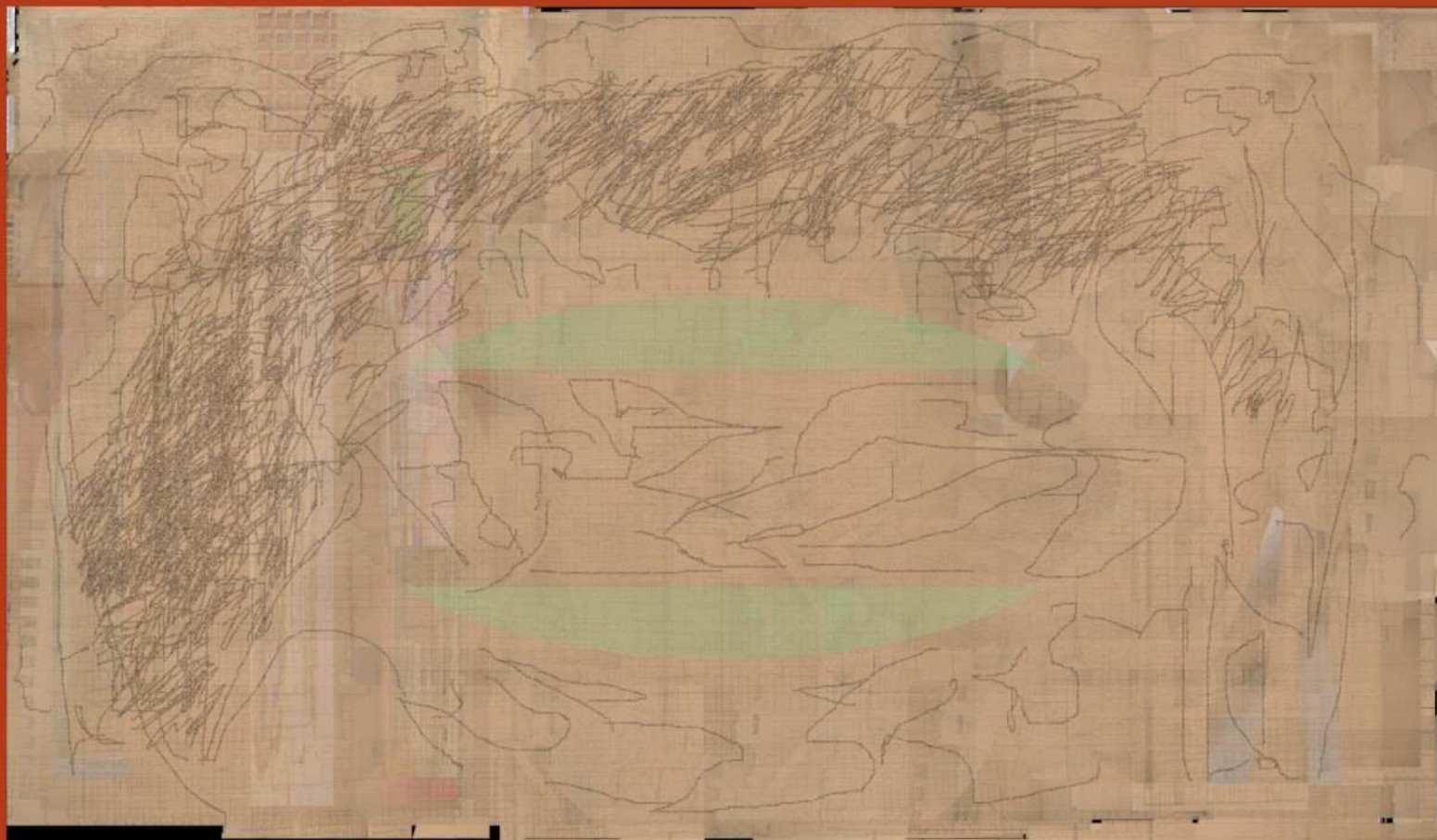




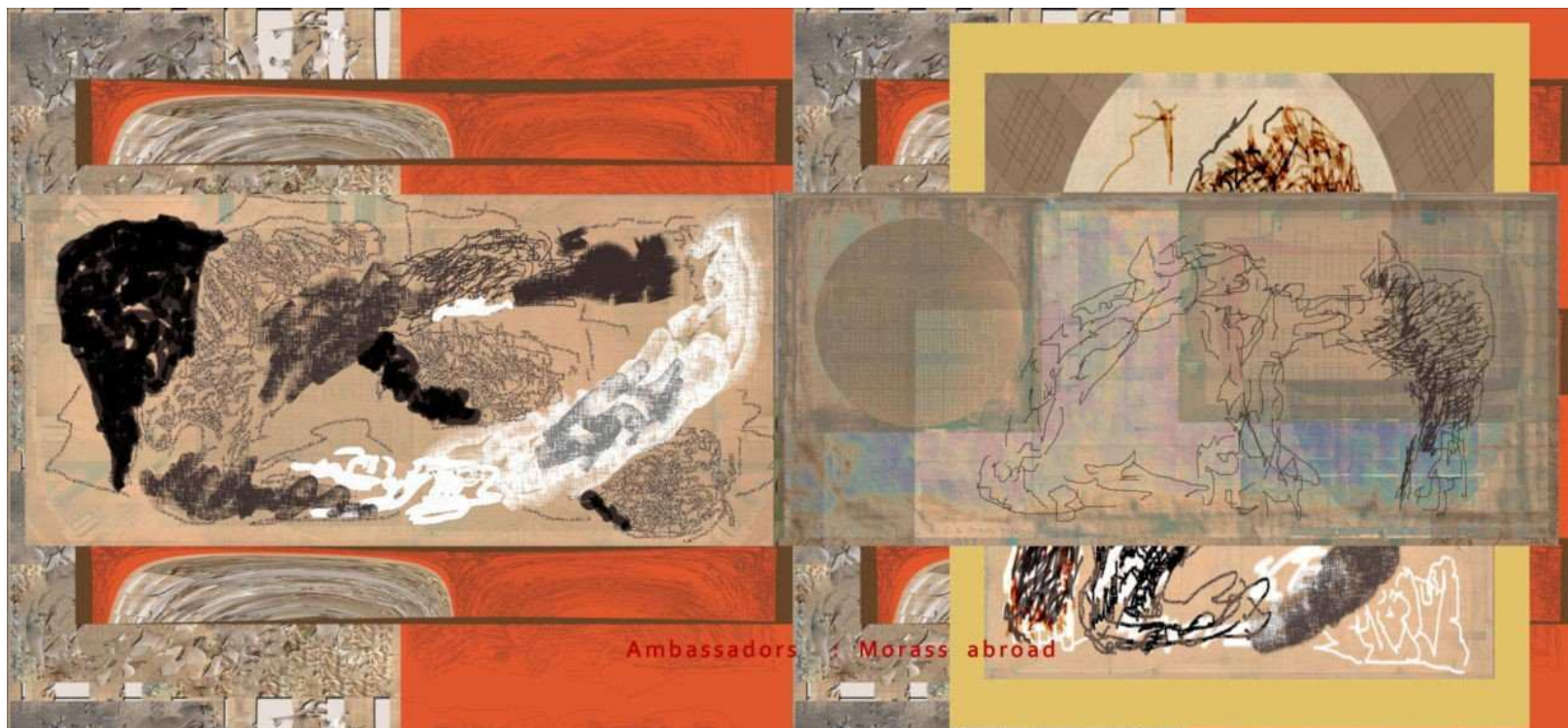








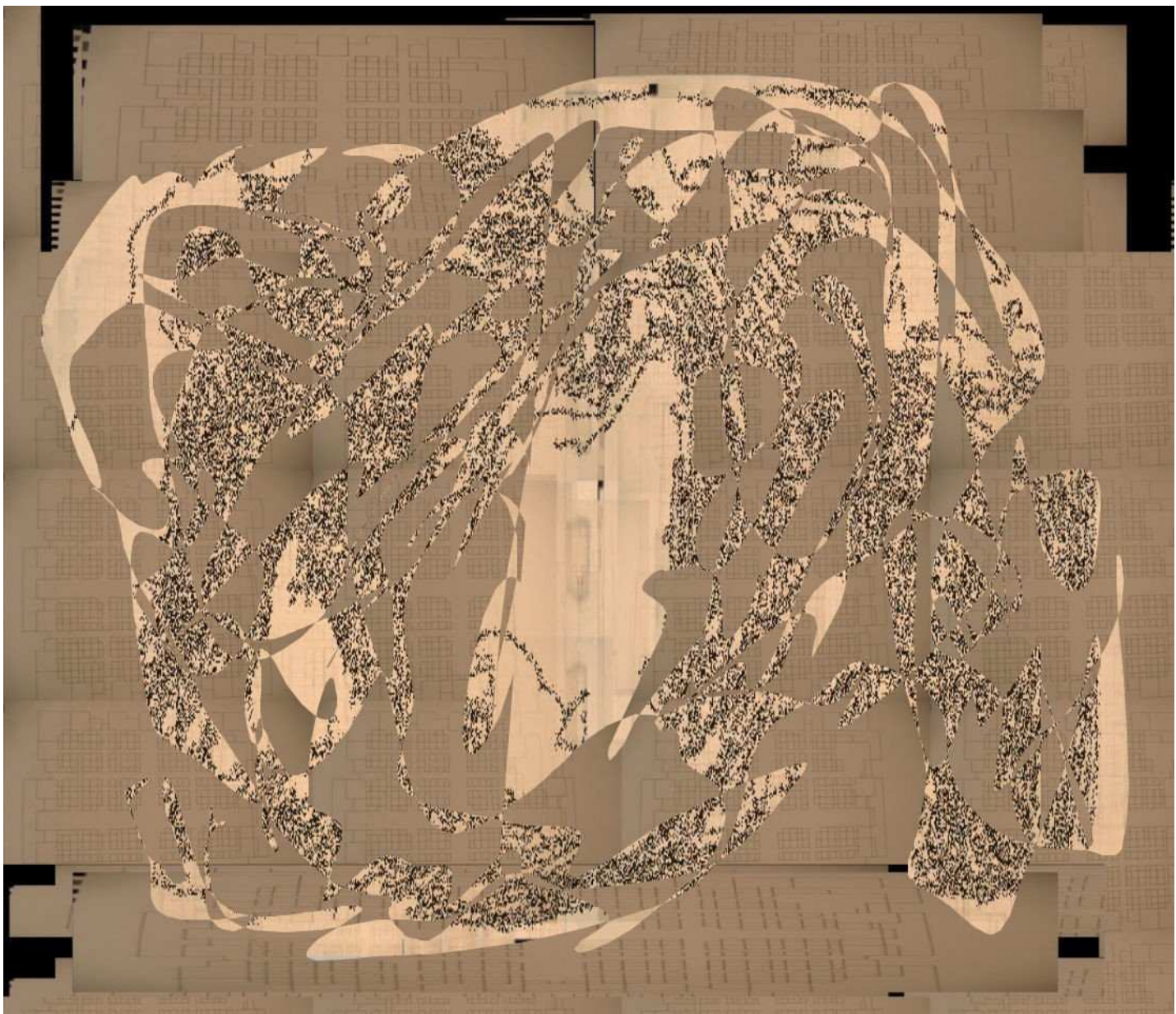


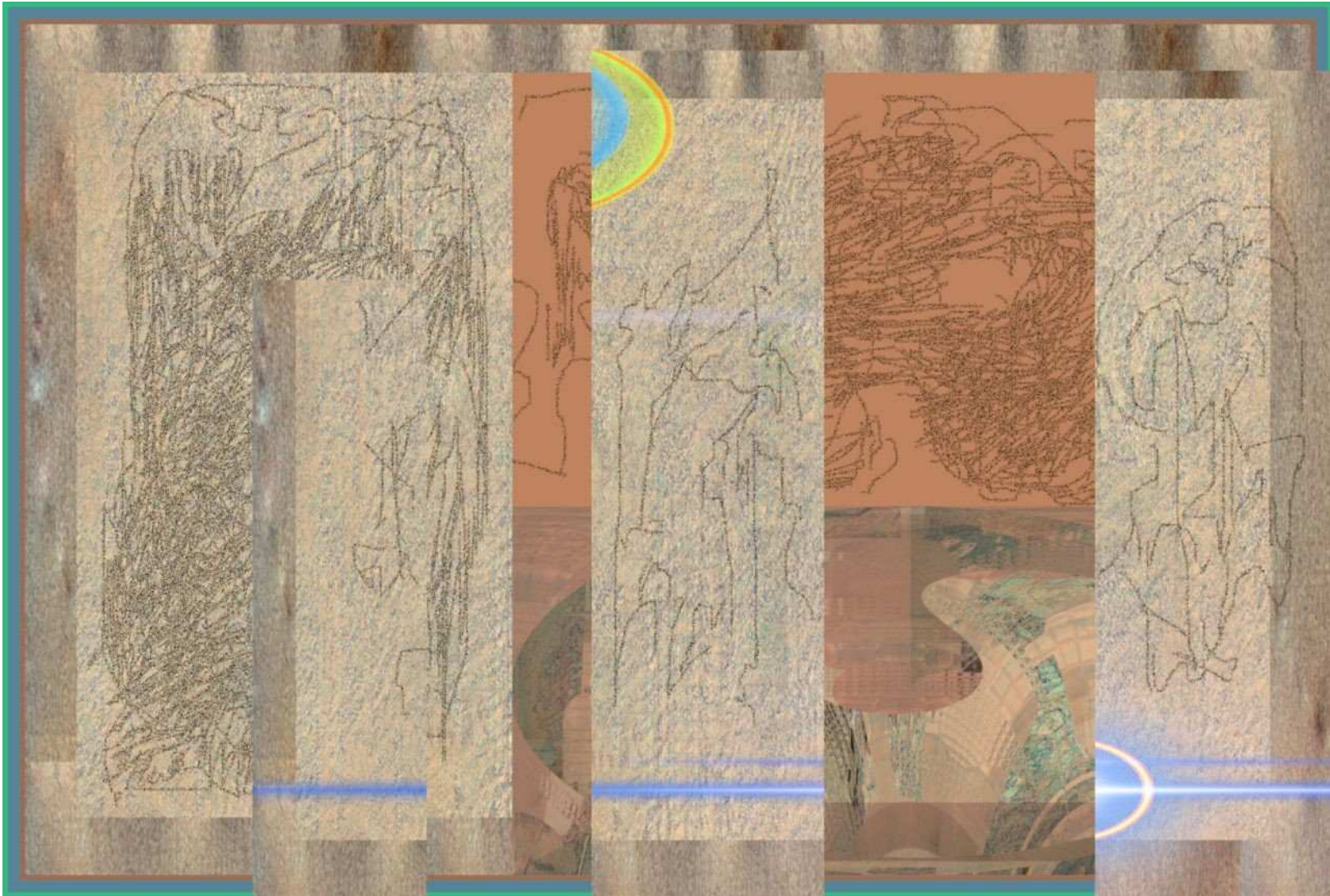




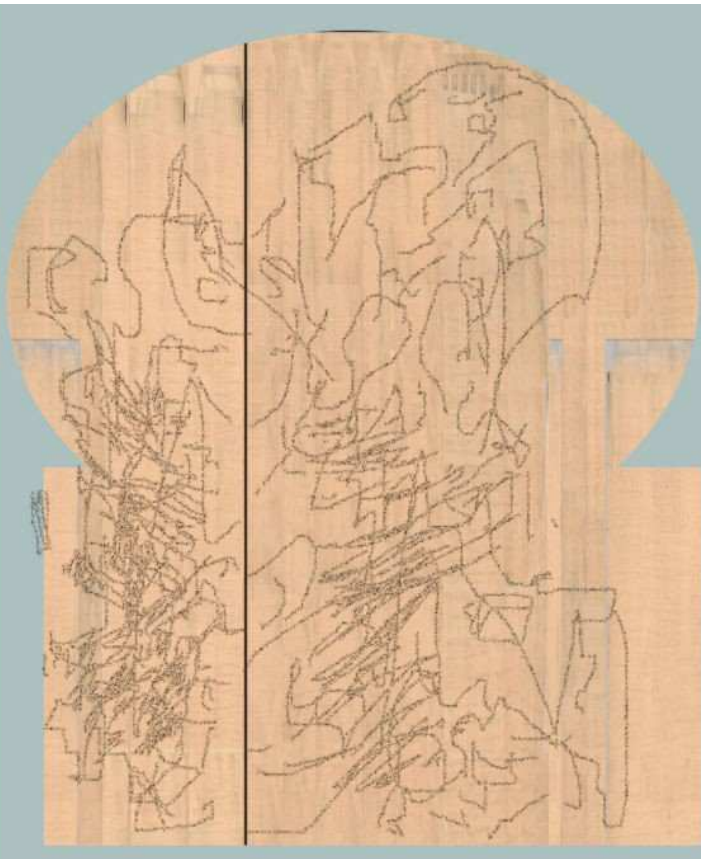
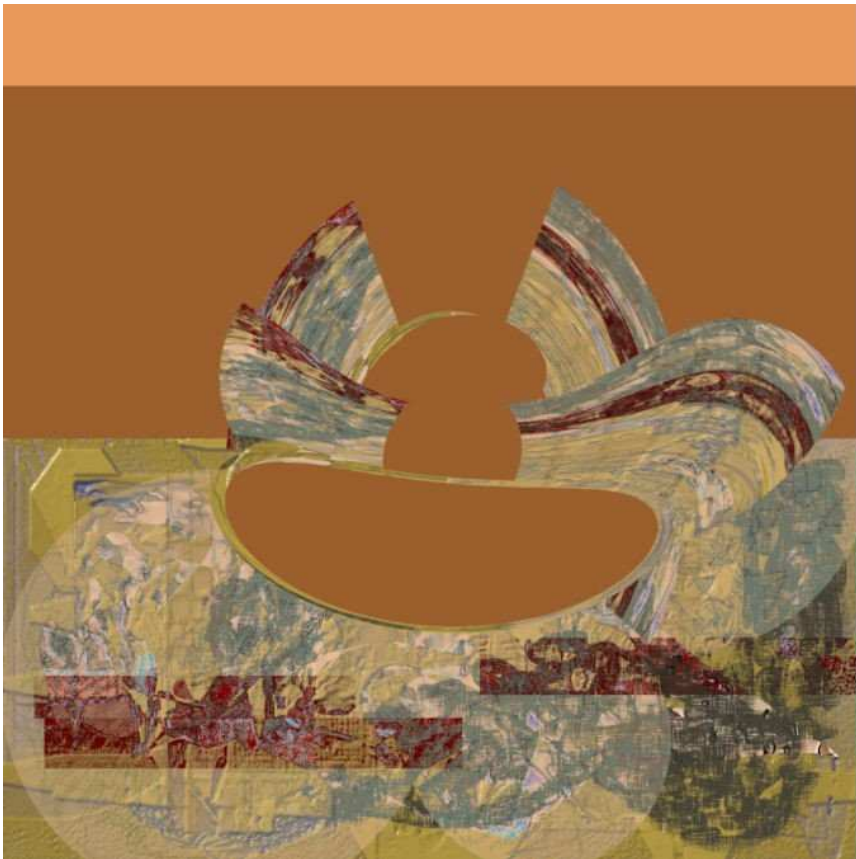


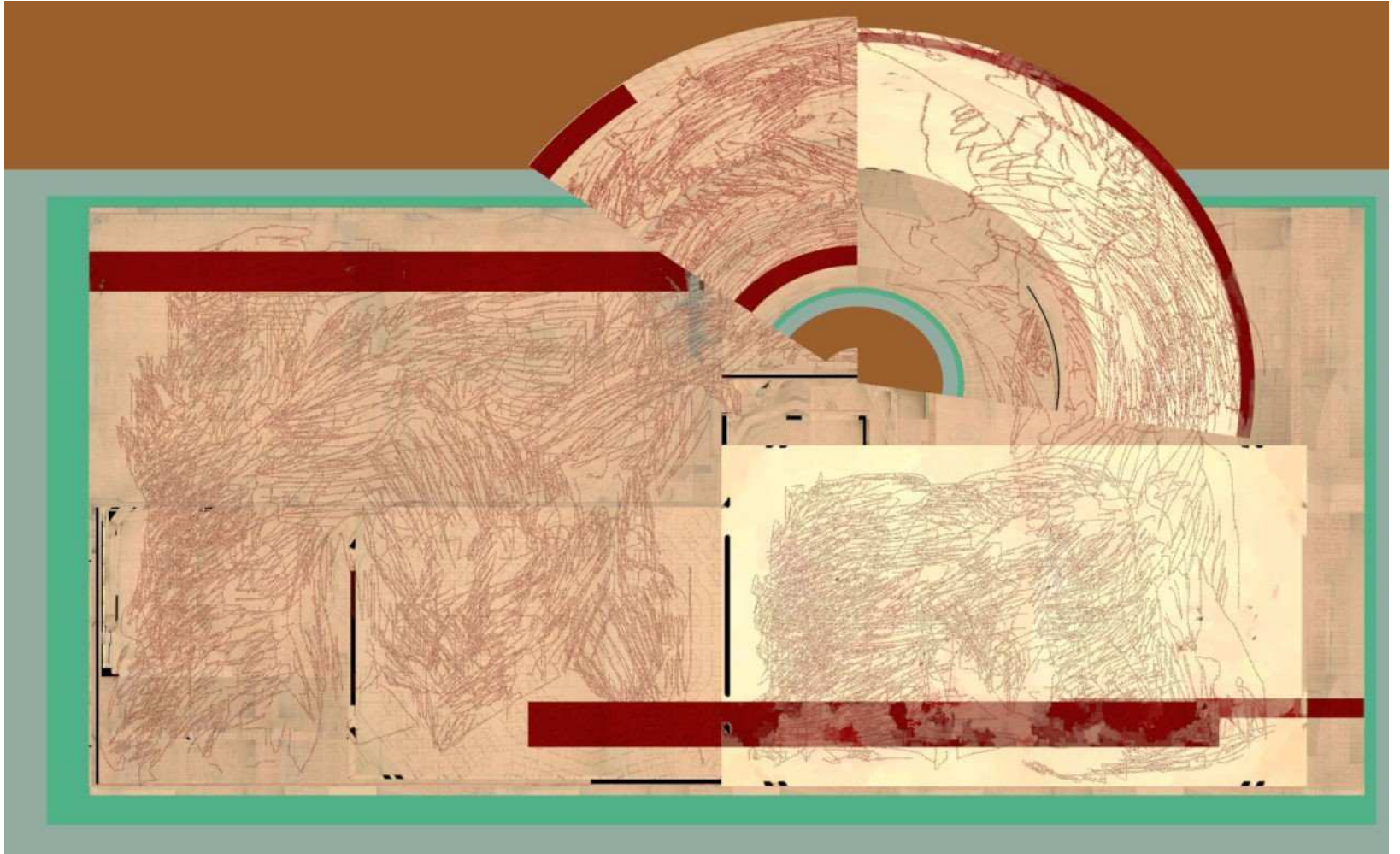


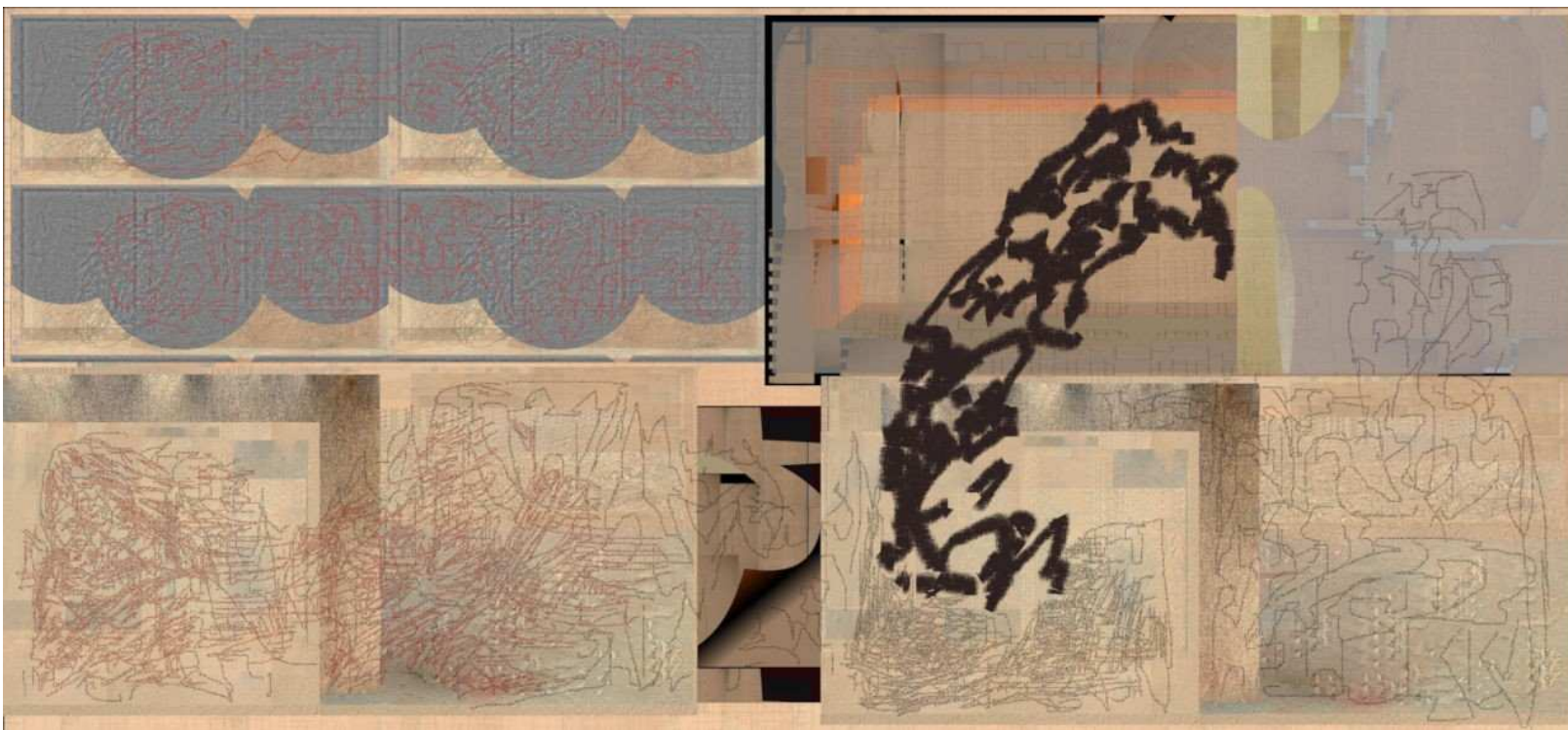


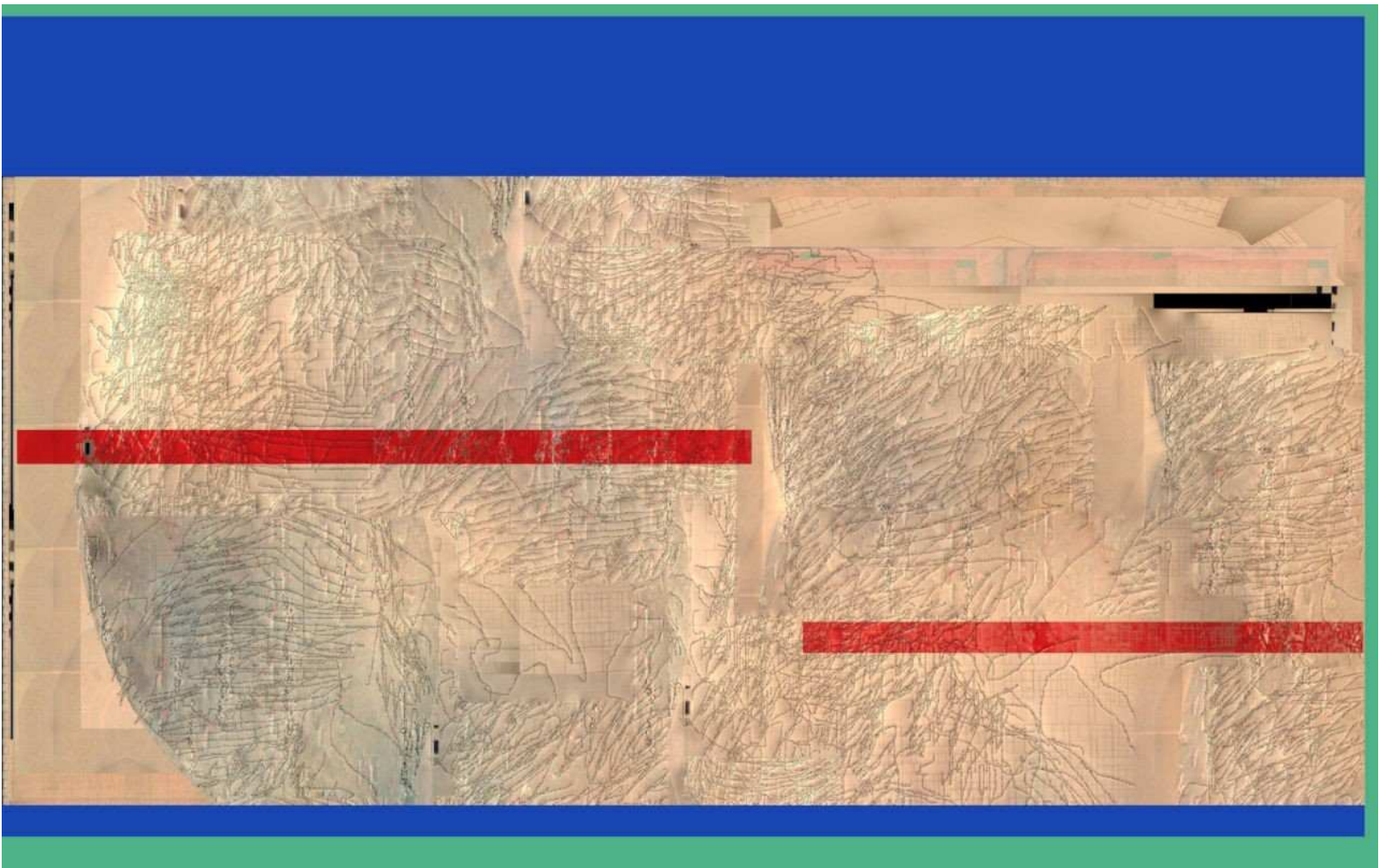


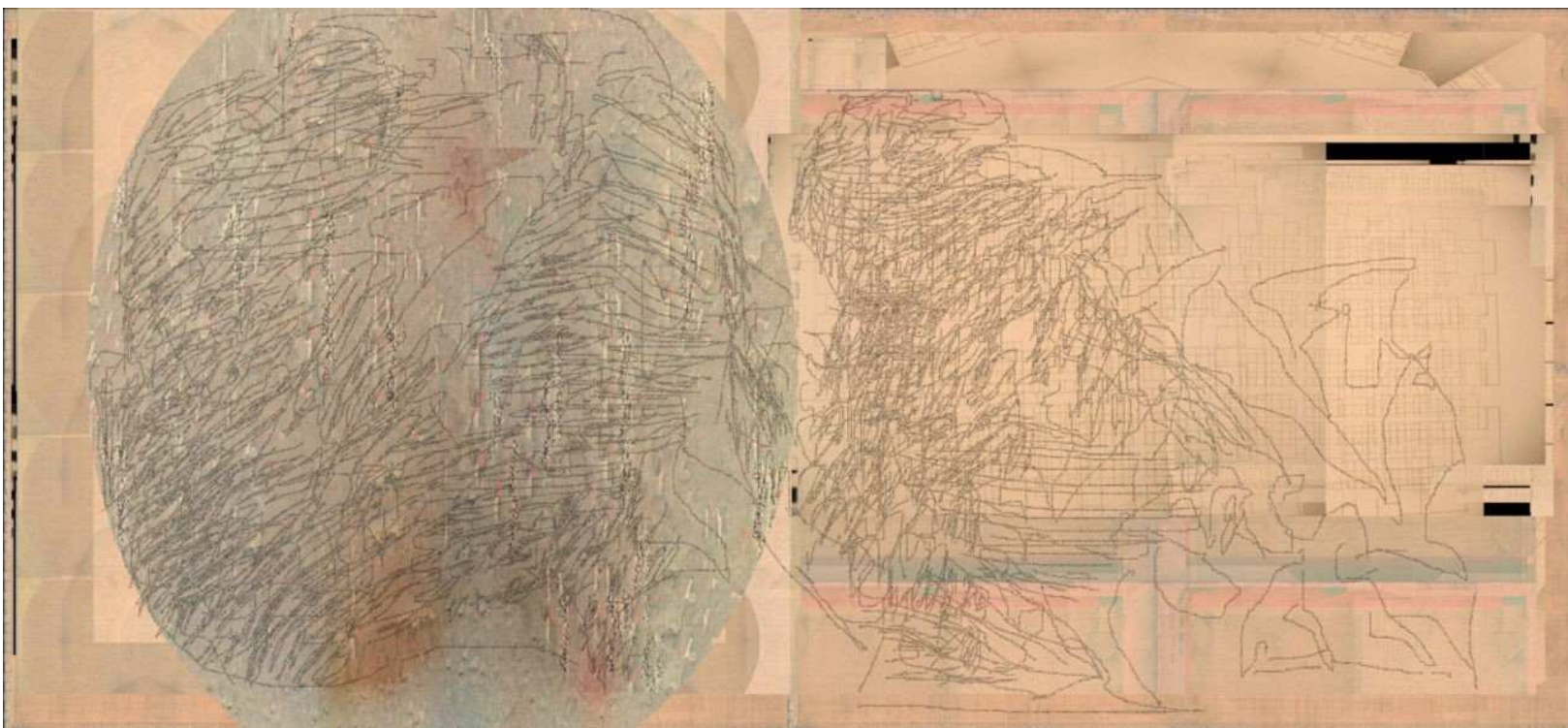


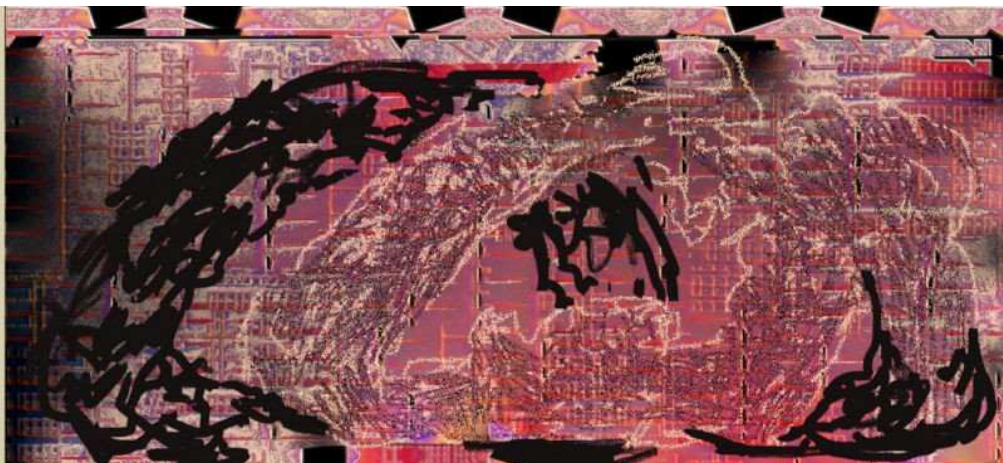


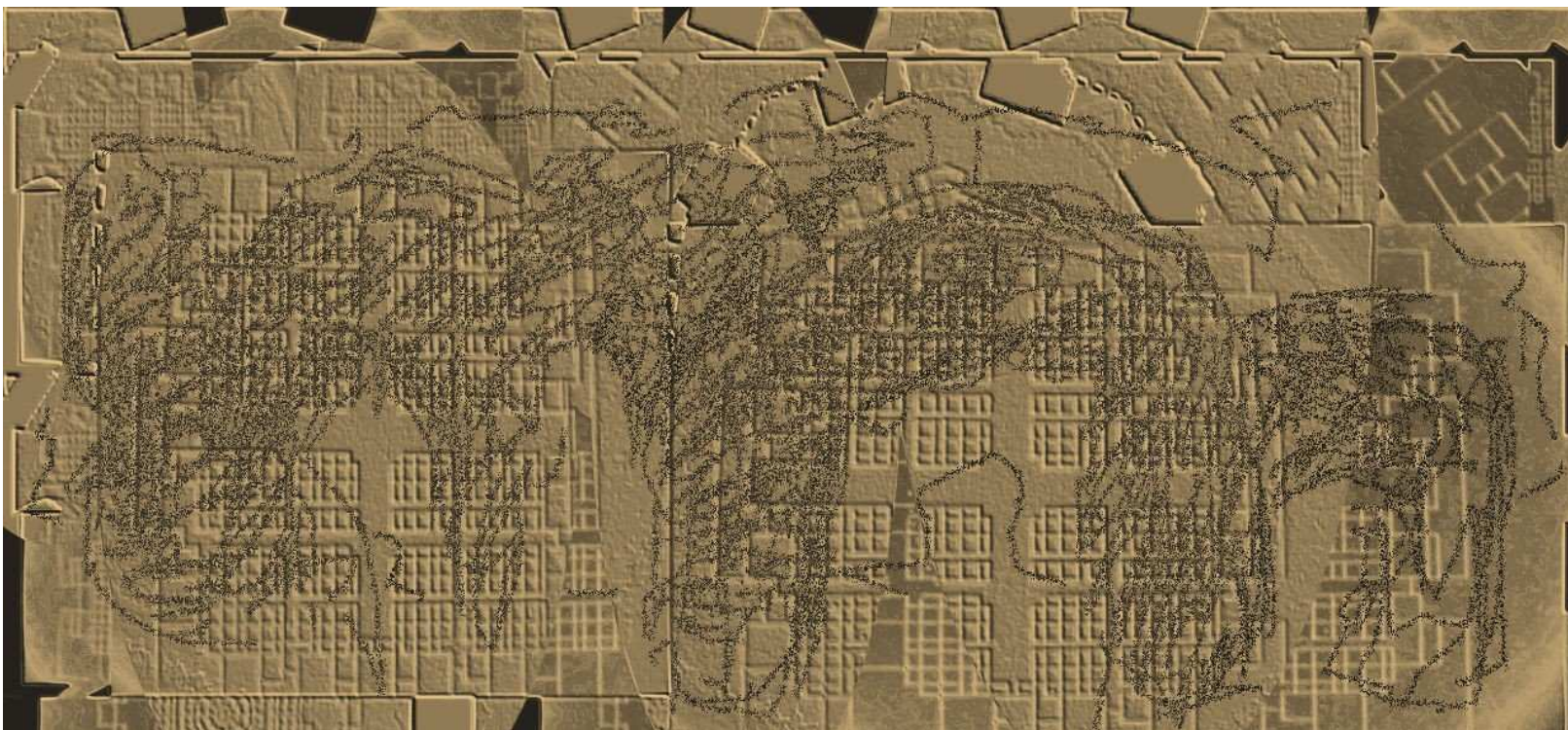






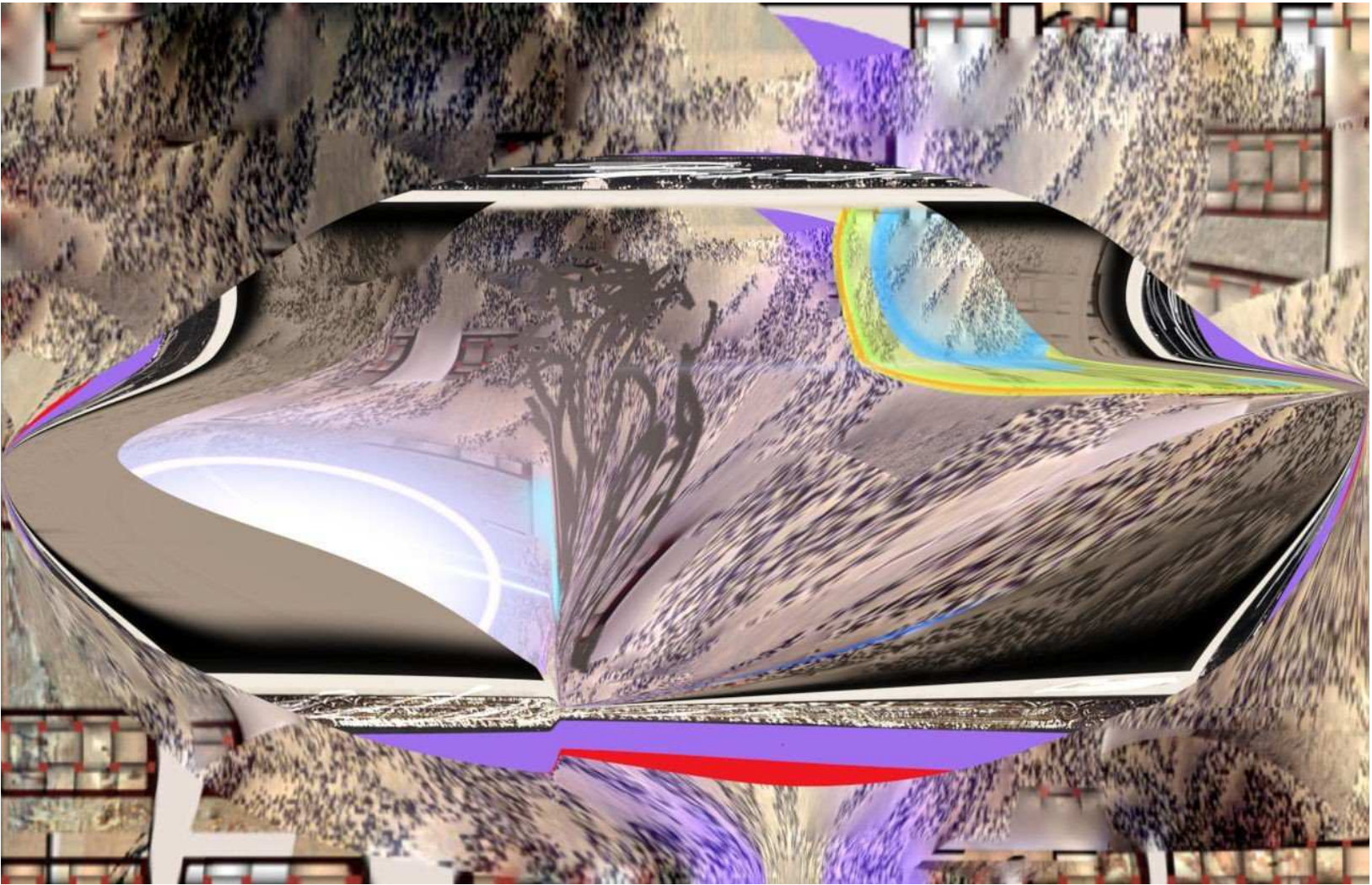




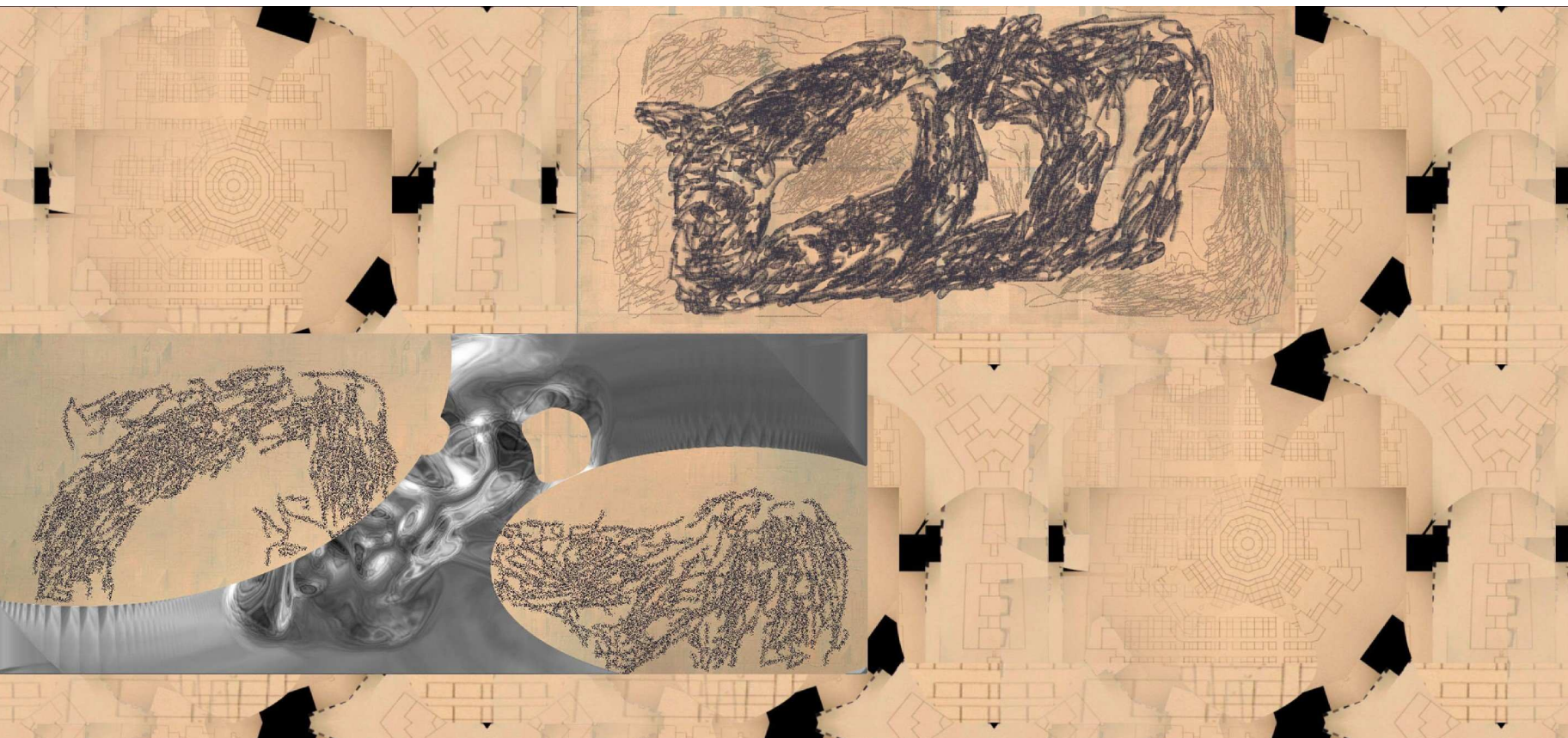




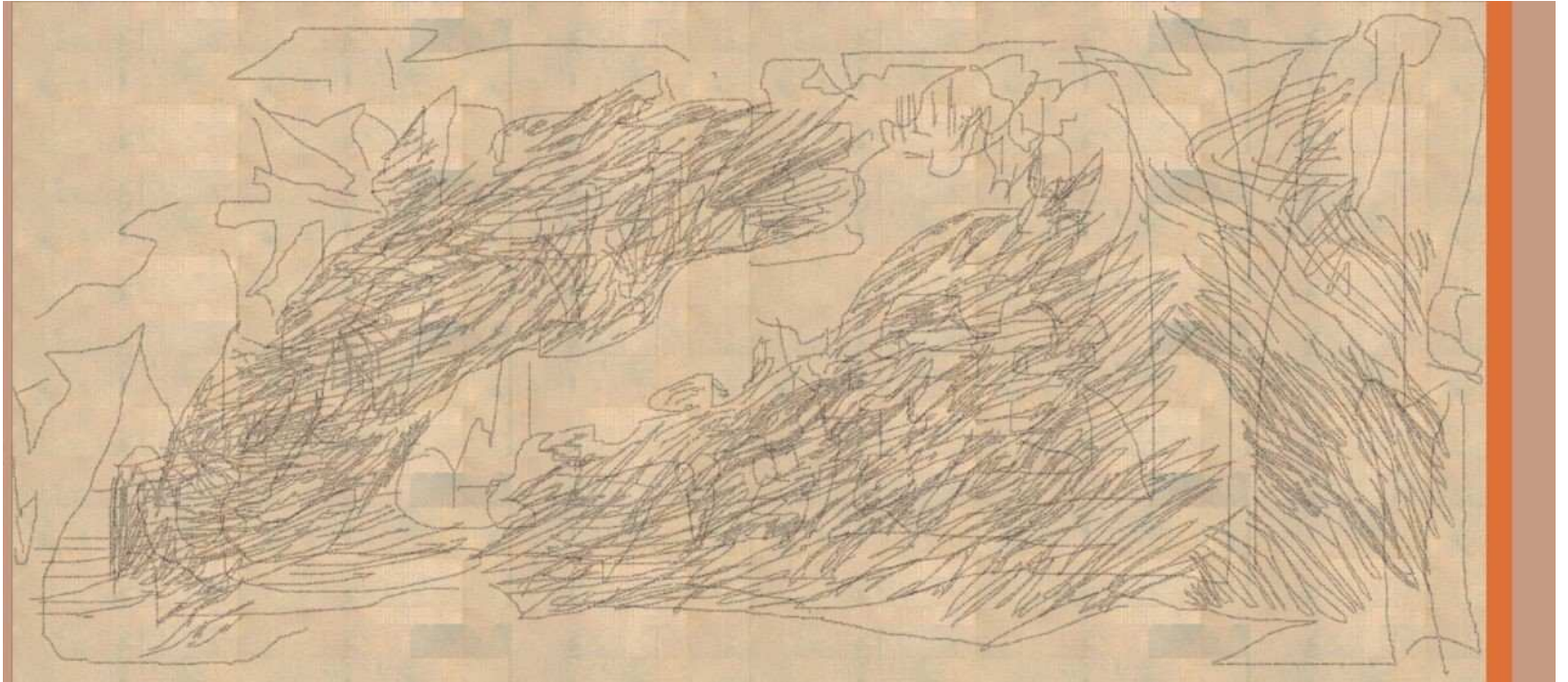






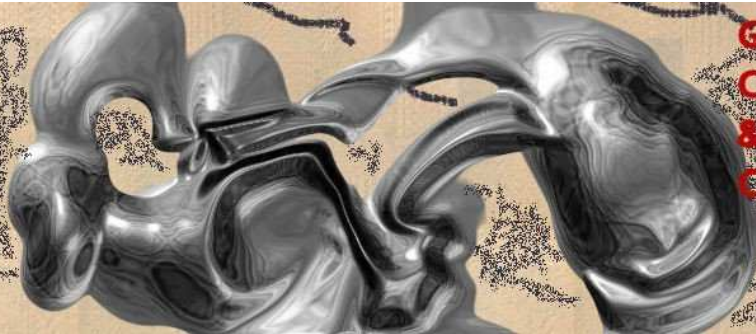


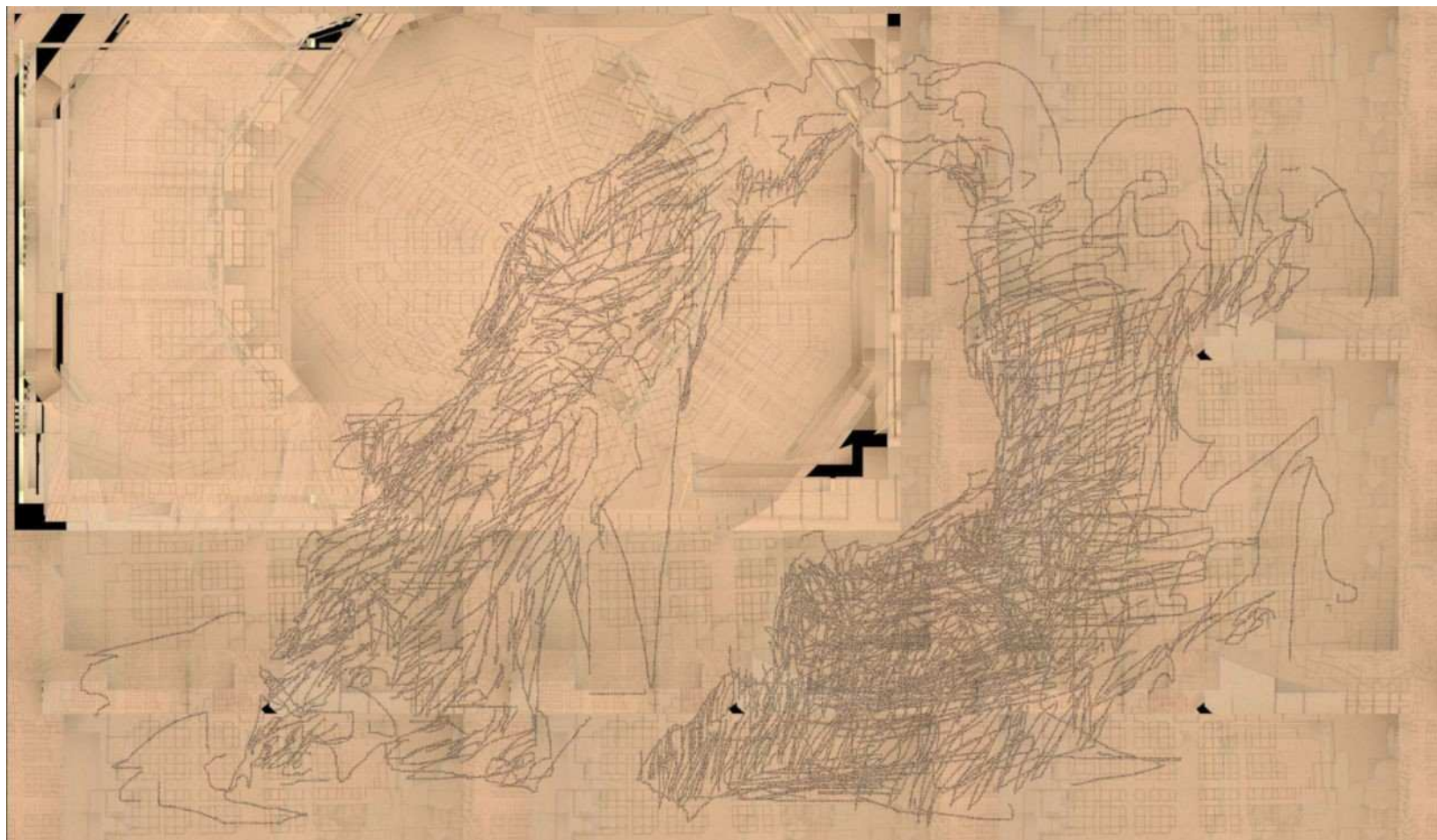


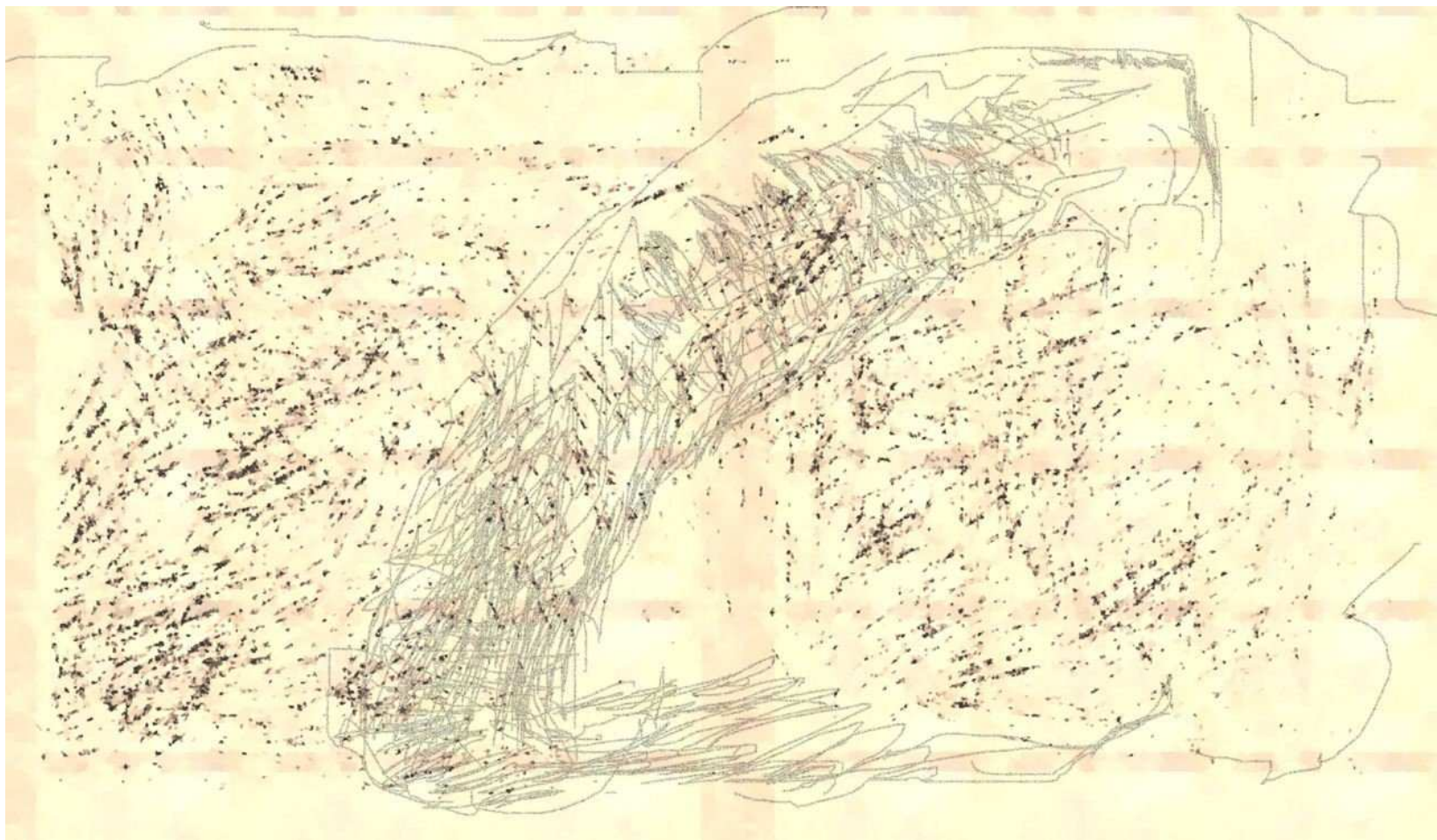


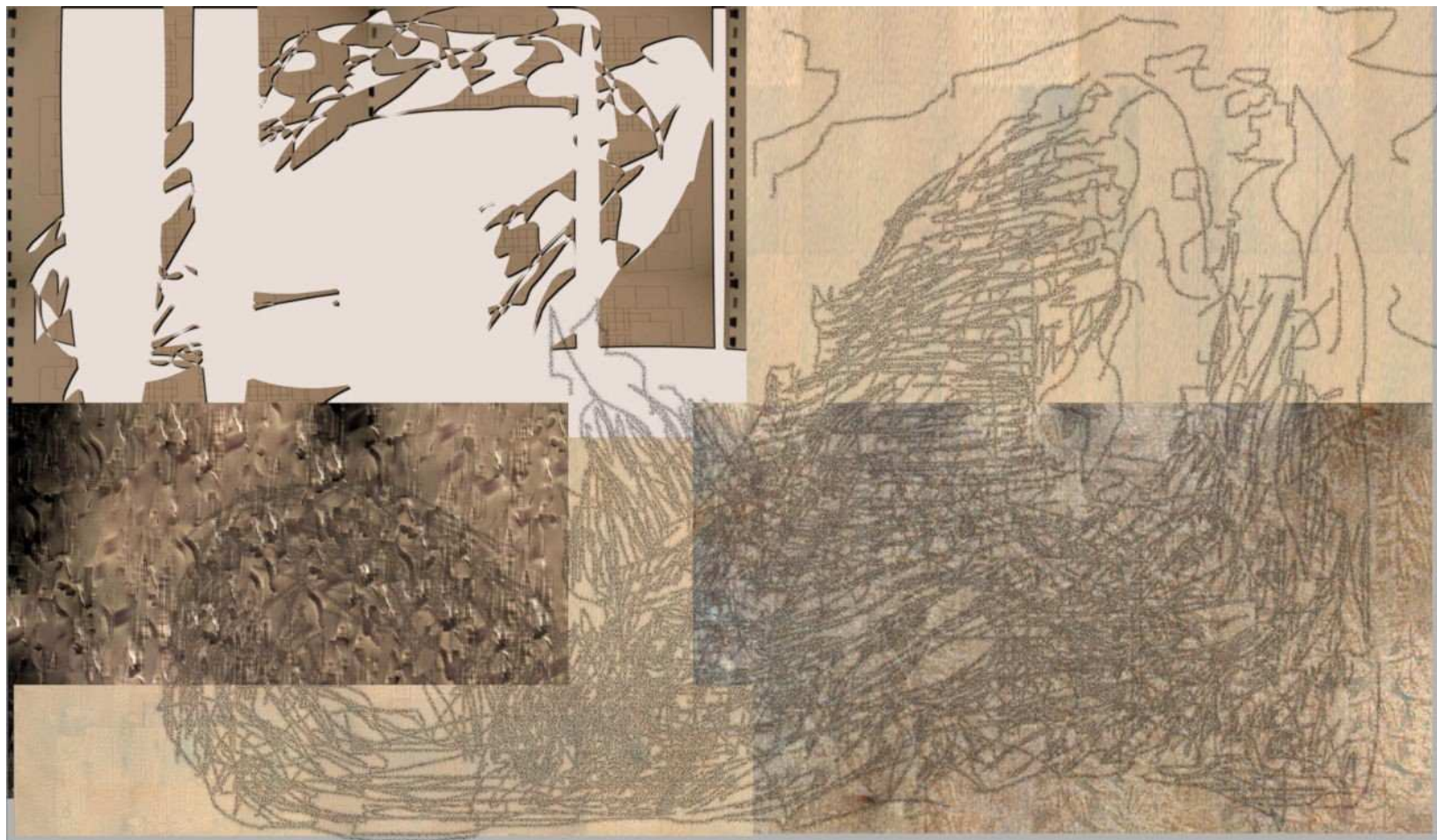
From:

**Great Lakes Manona
Center to Ala Moana
& Capitol Center to
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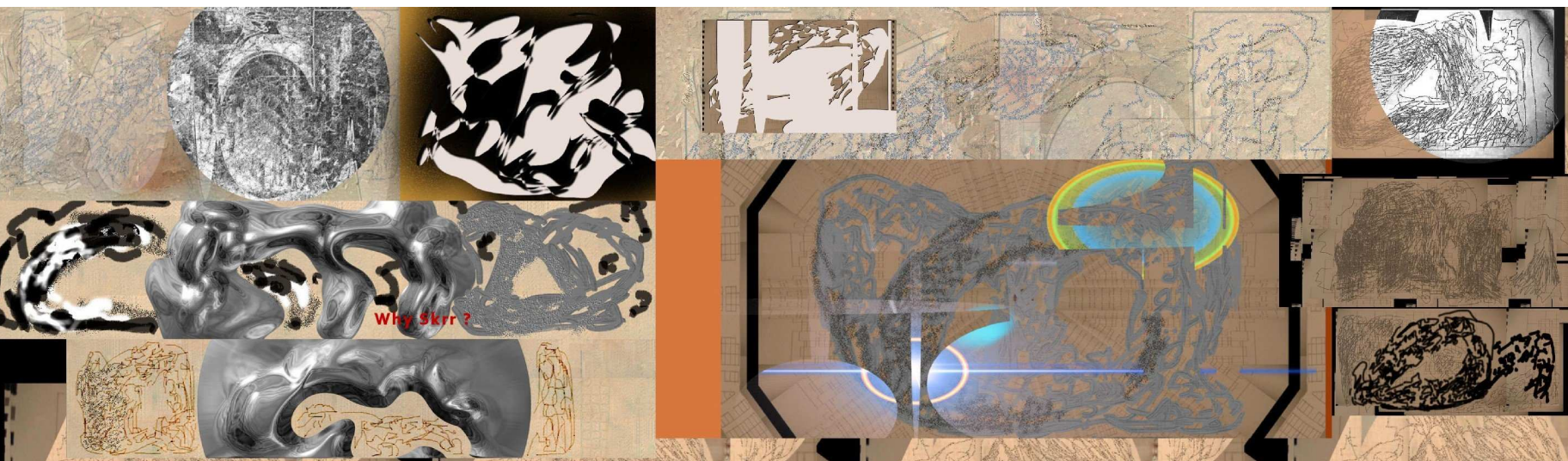


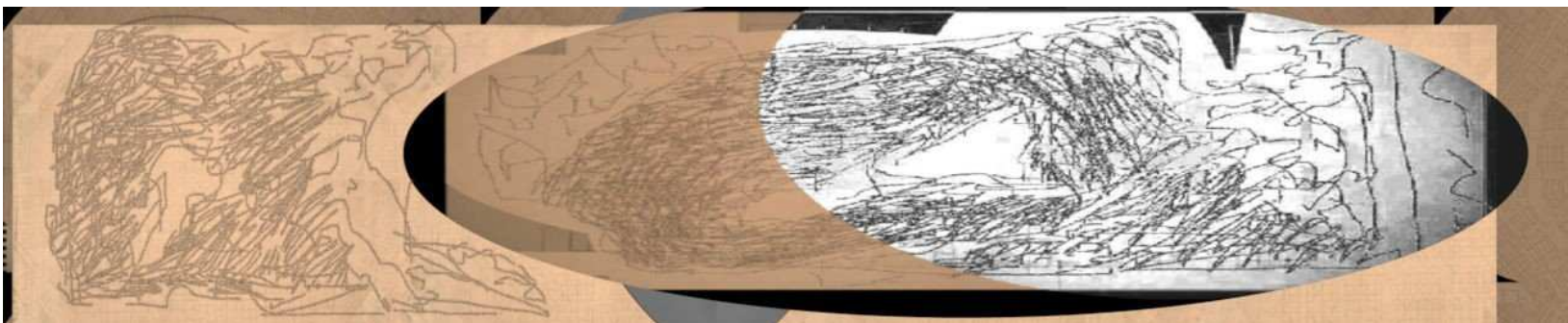


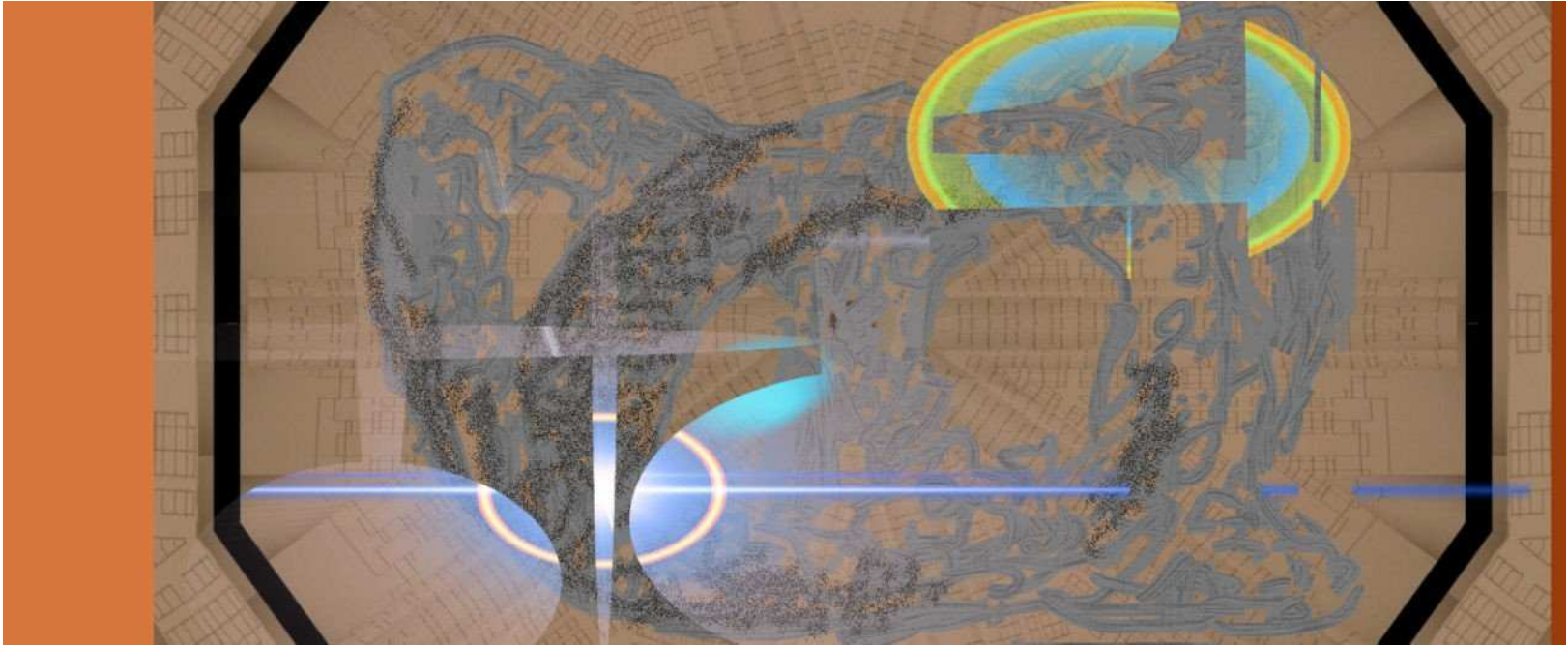




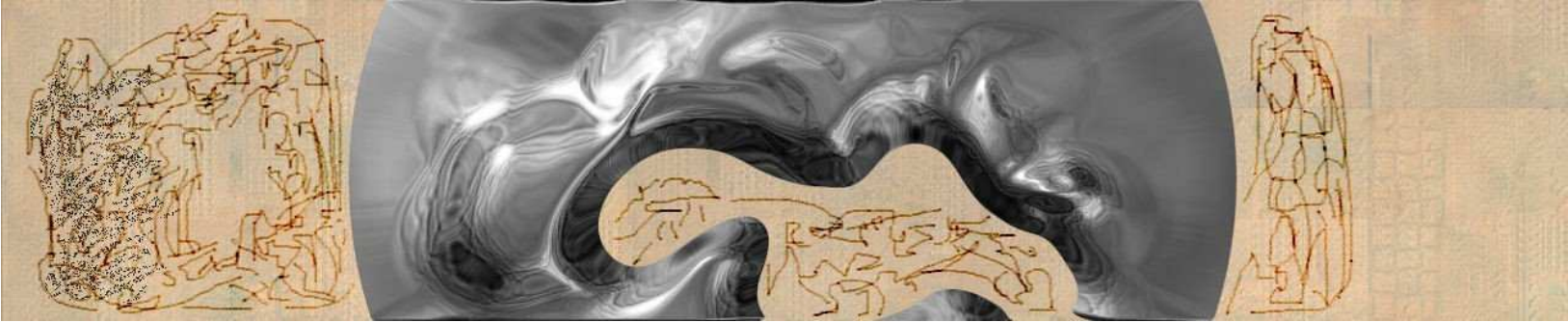








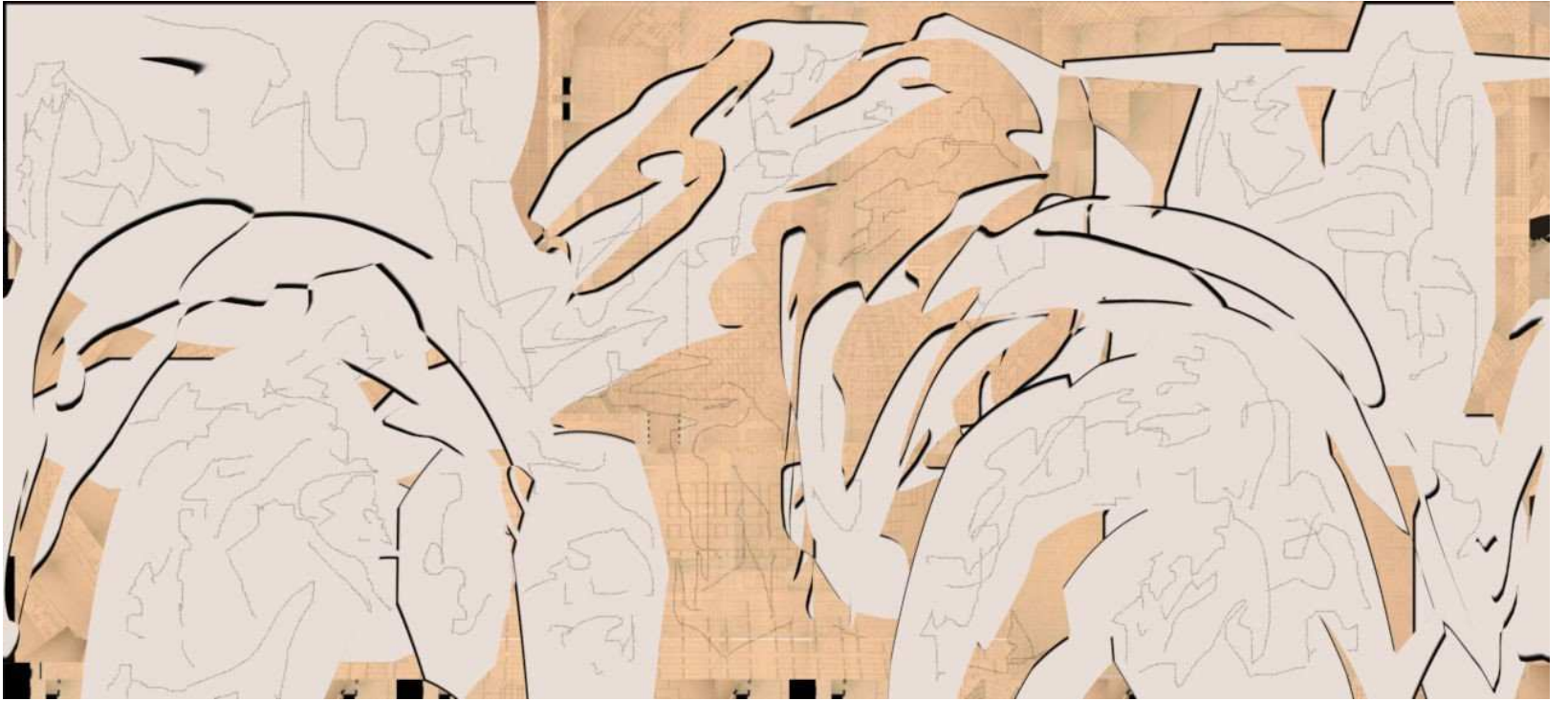


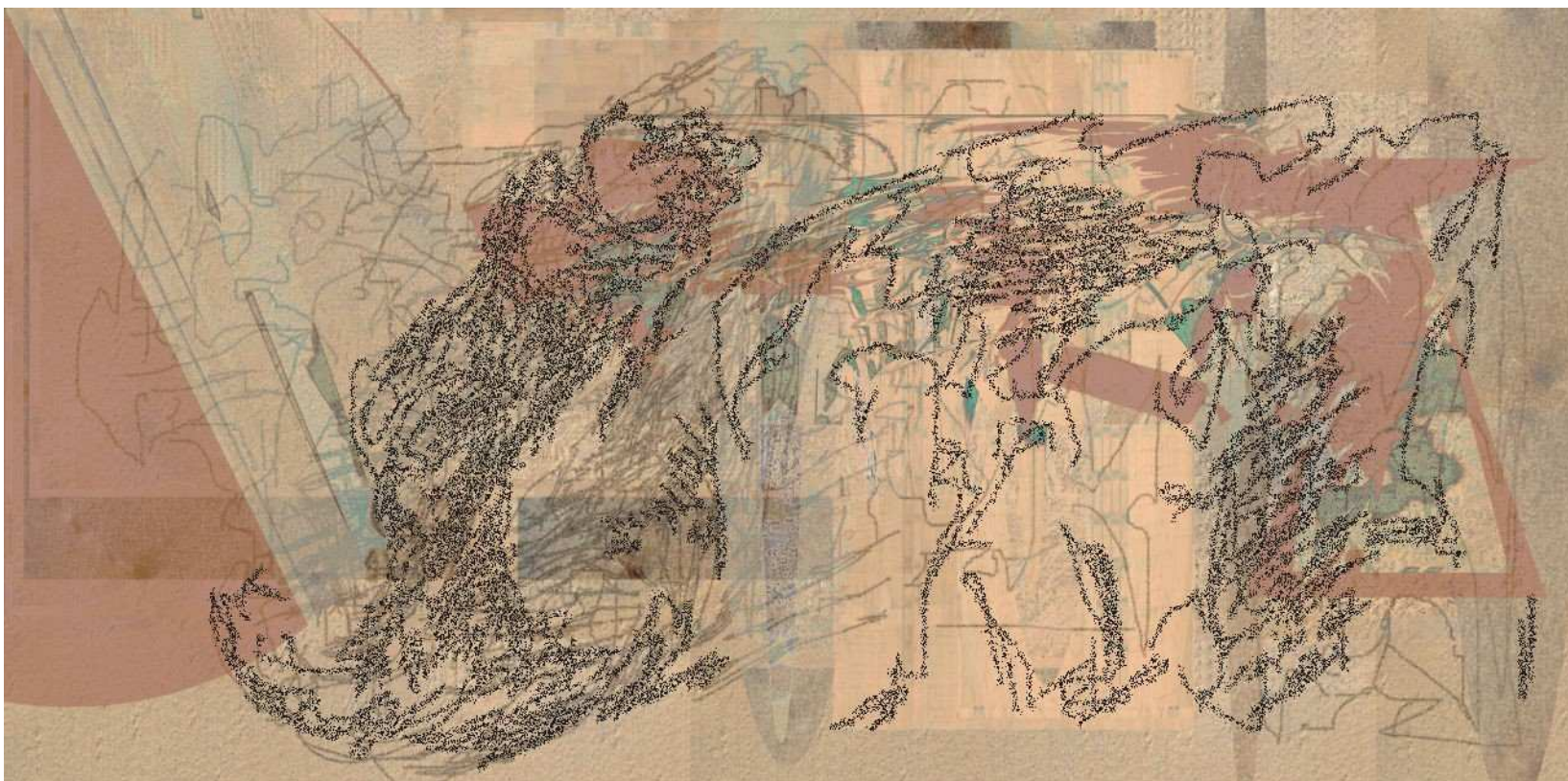


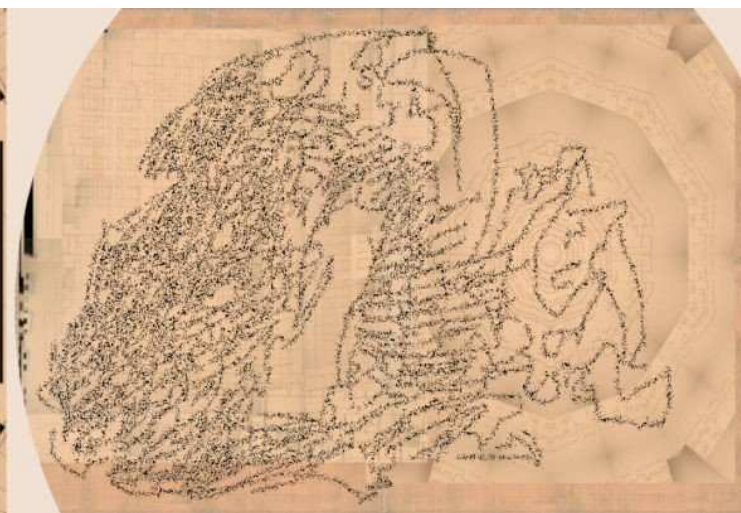
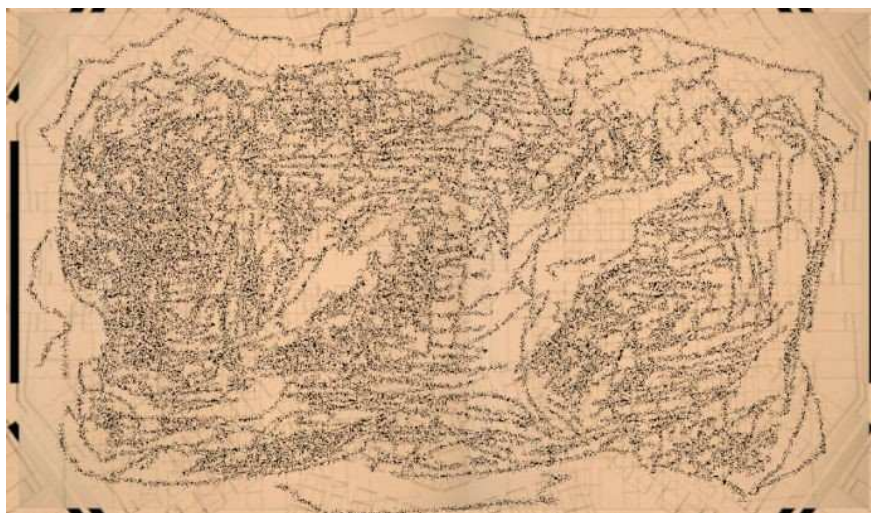




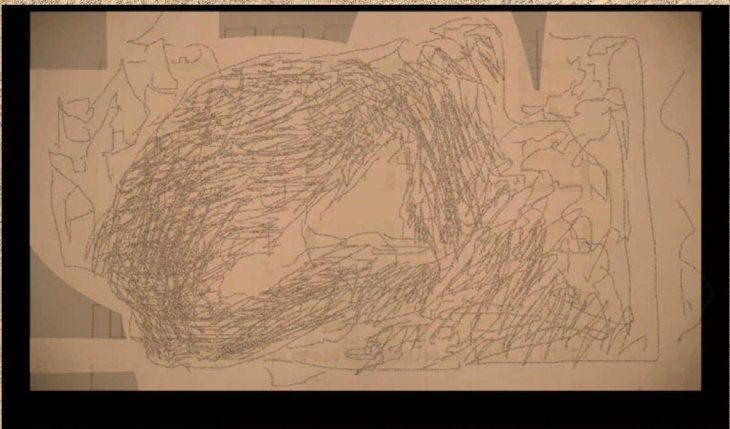


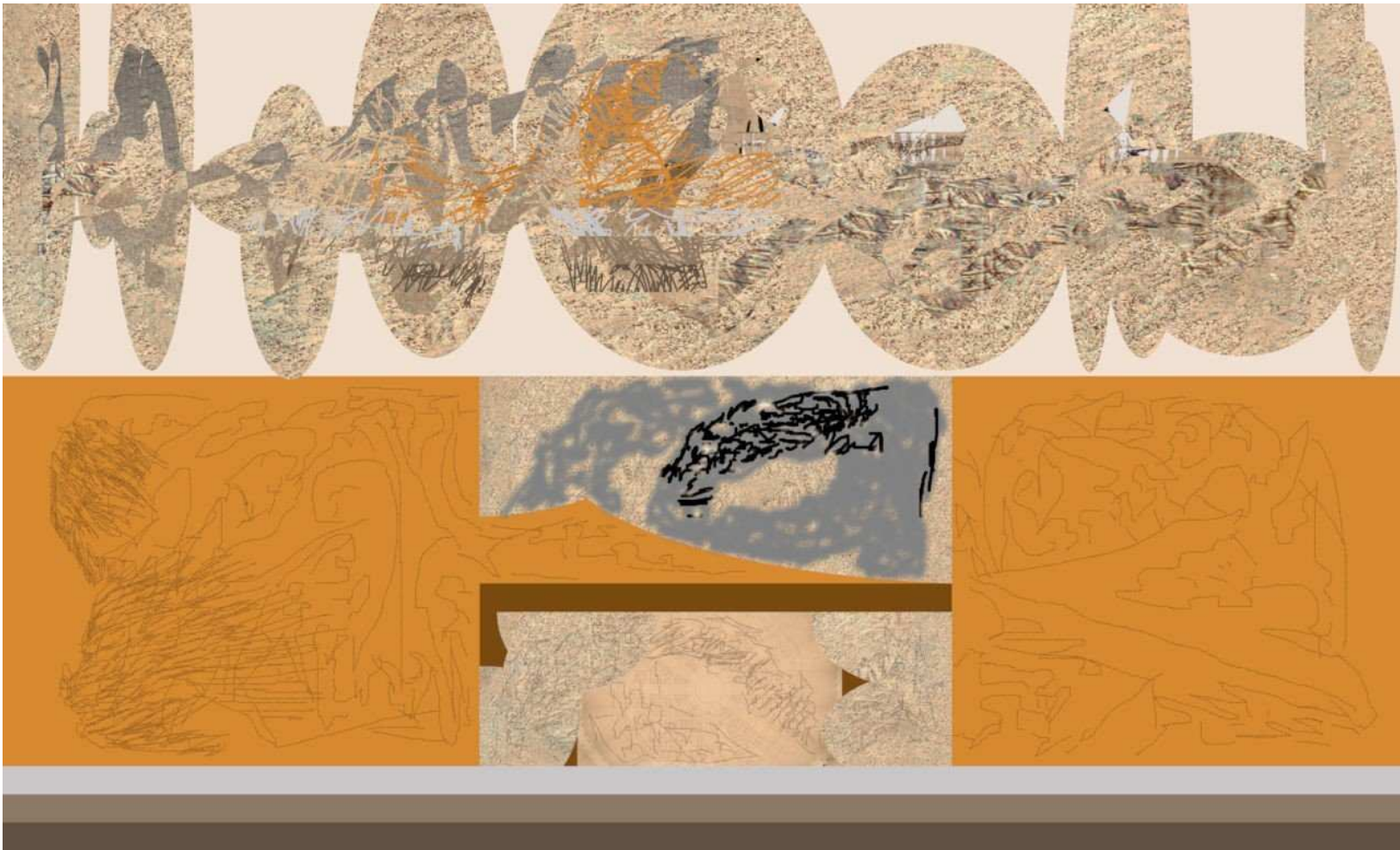


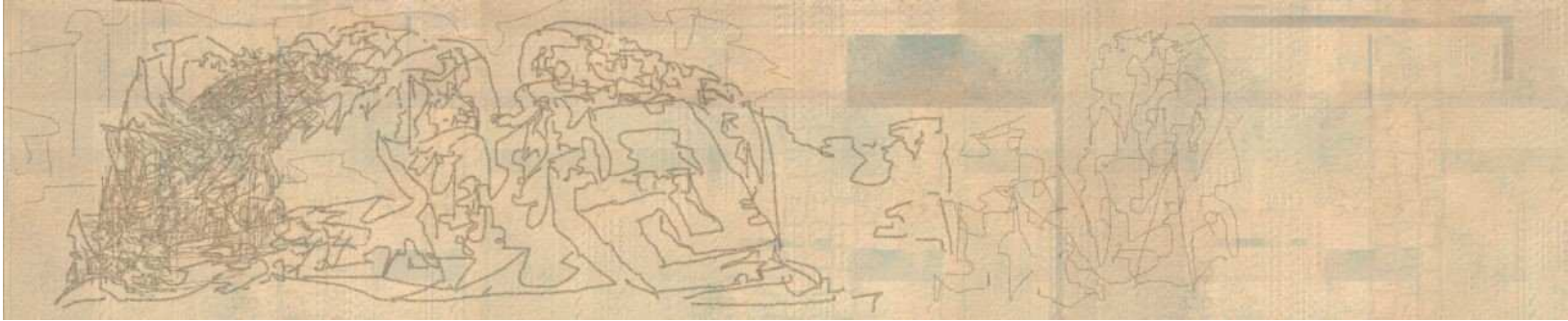


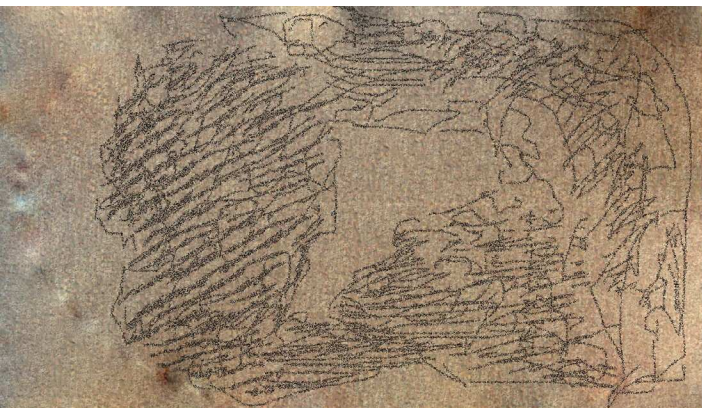












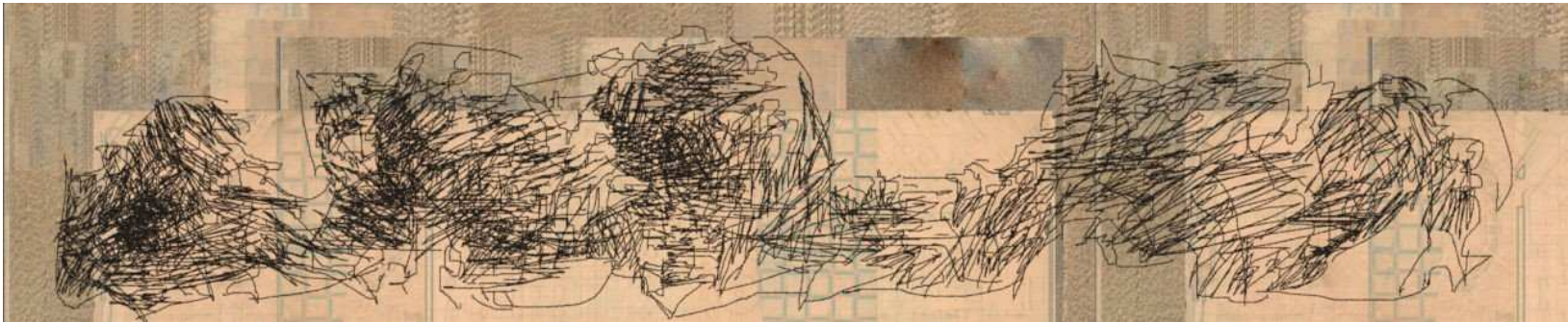
Blue Blazes and Skrr Tissue





Blue Blazes and Skrr Tissue

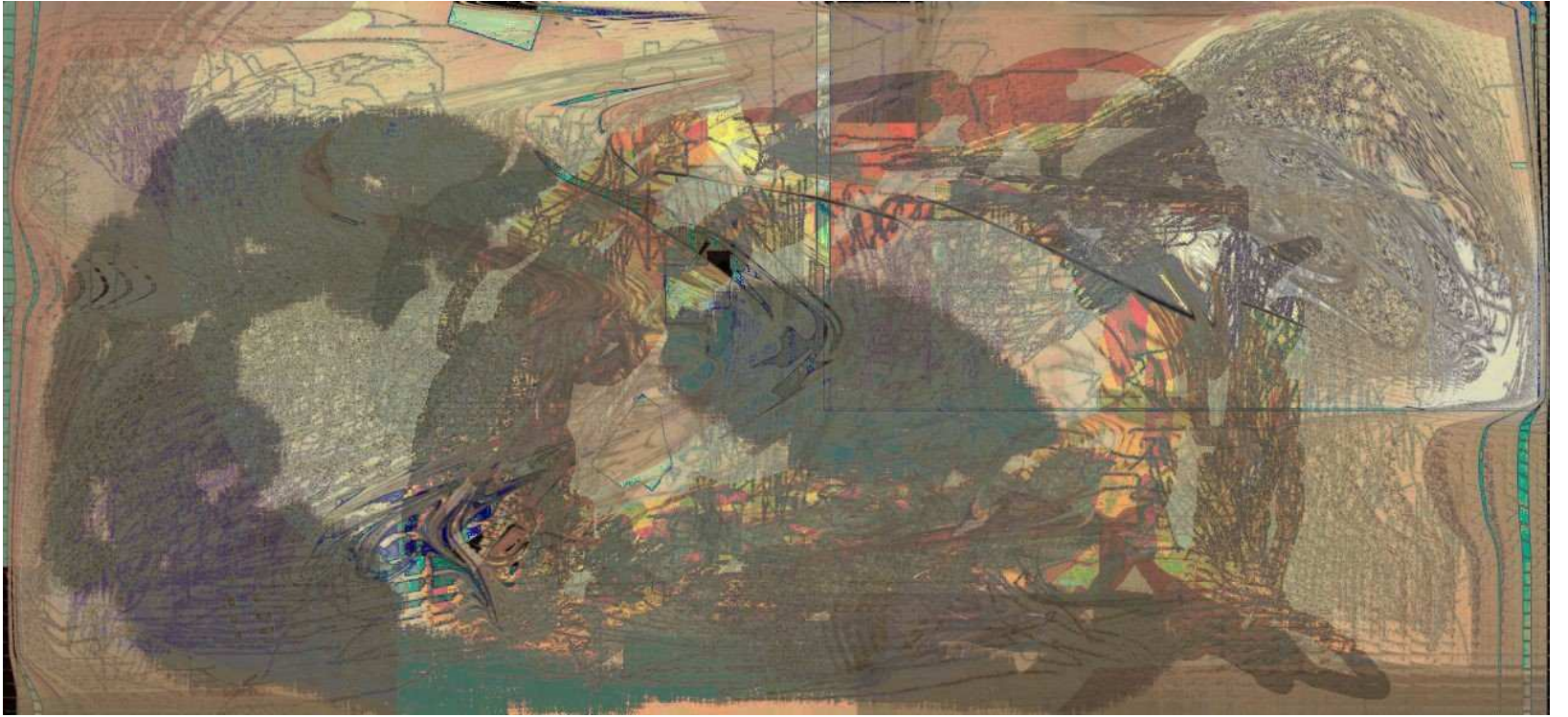


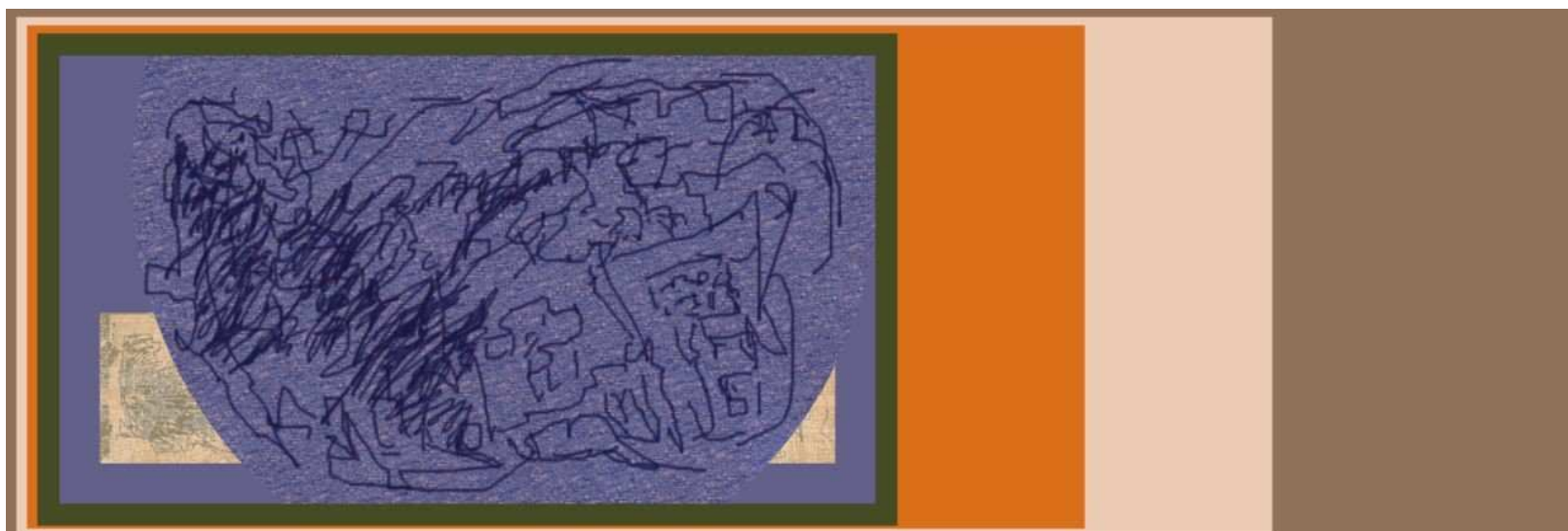


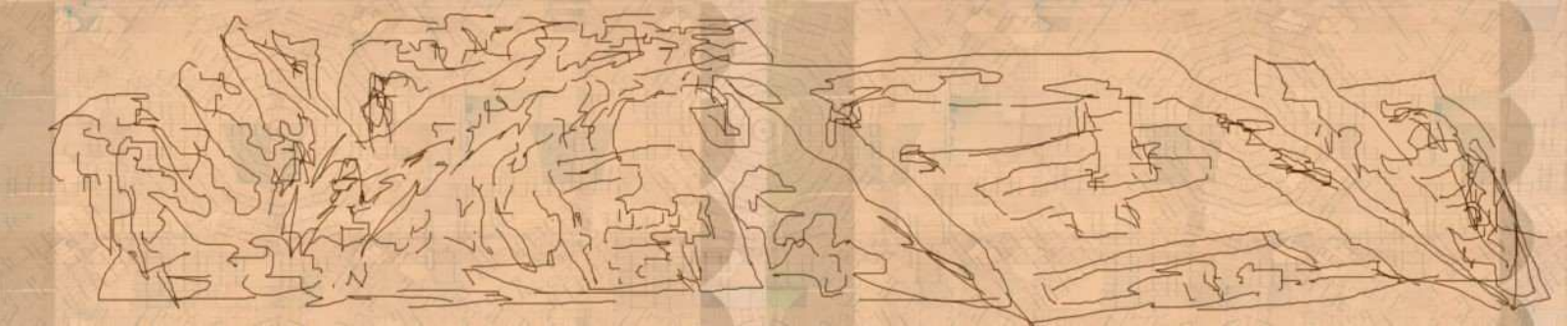
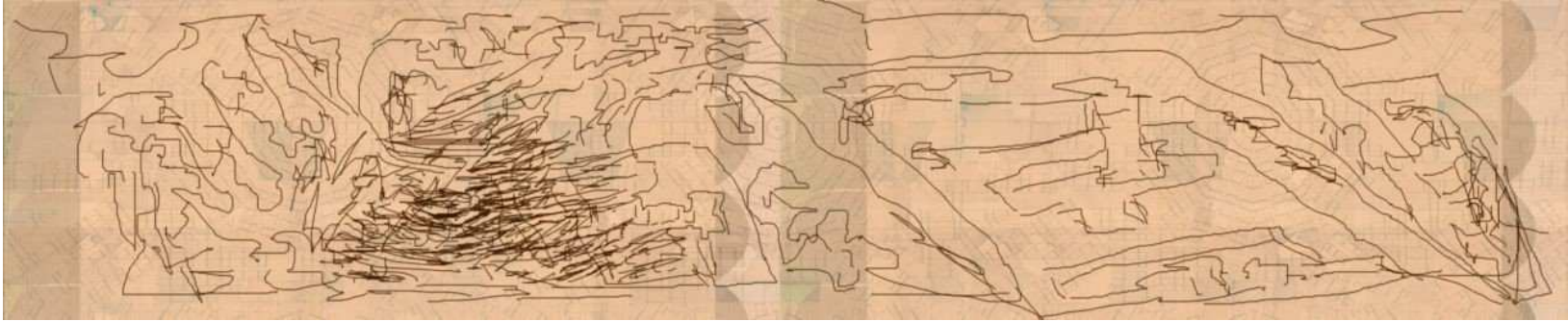


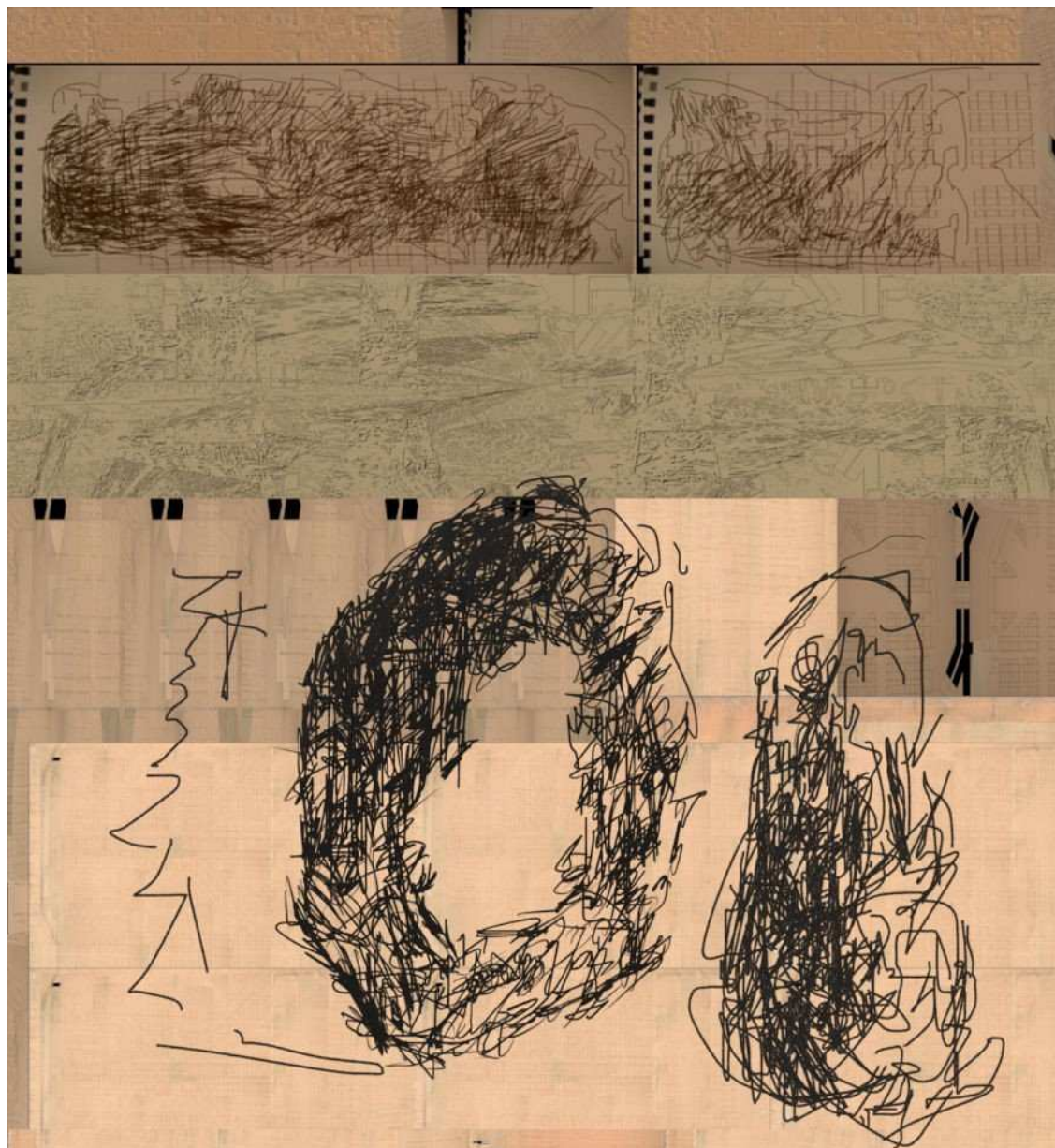


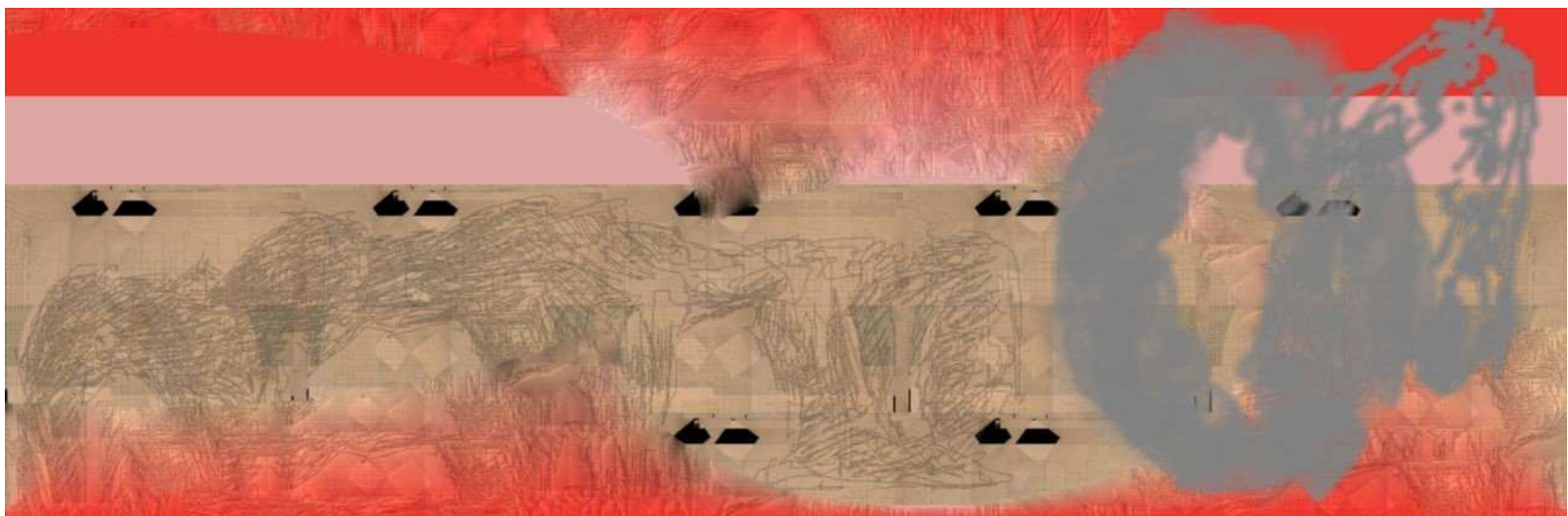


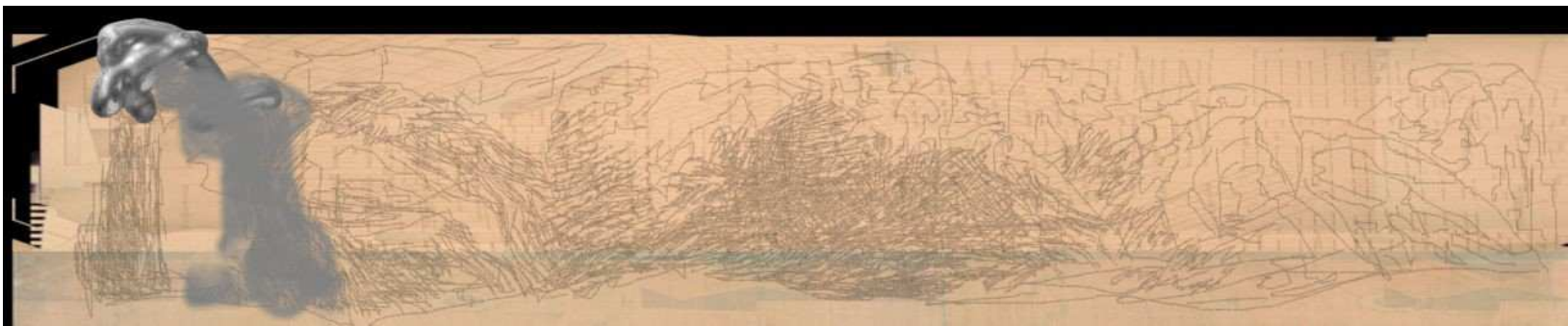




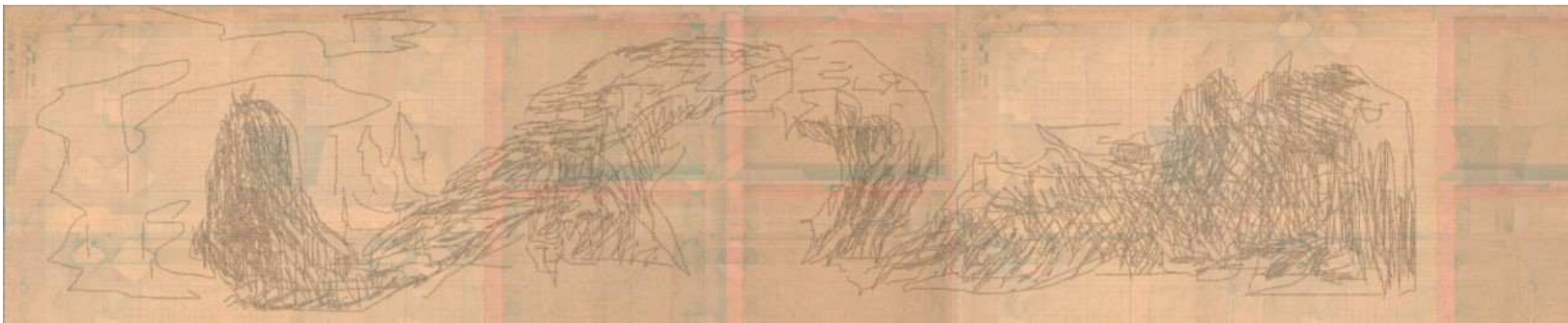




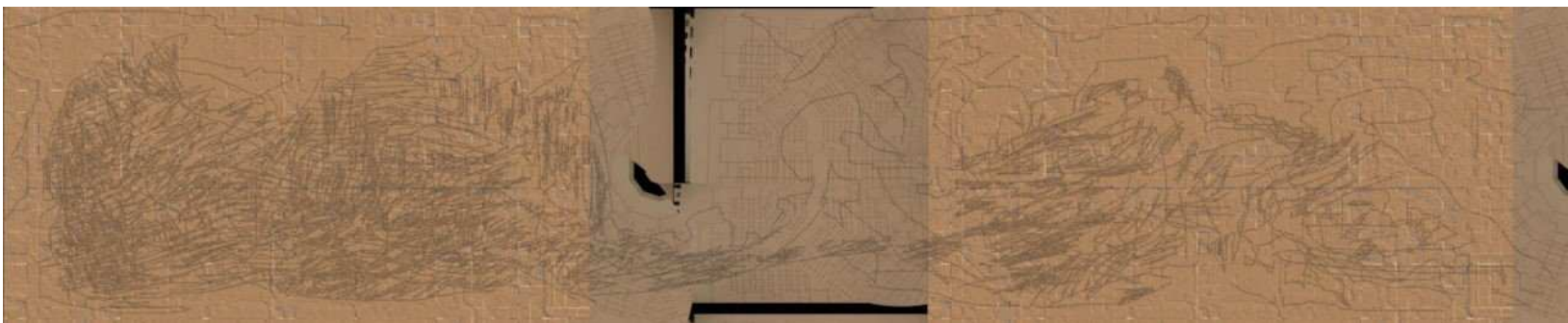




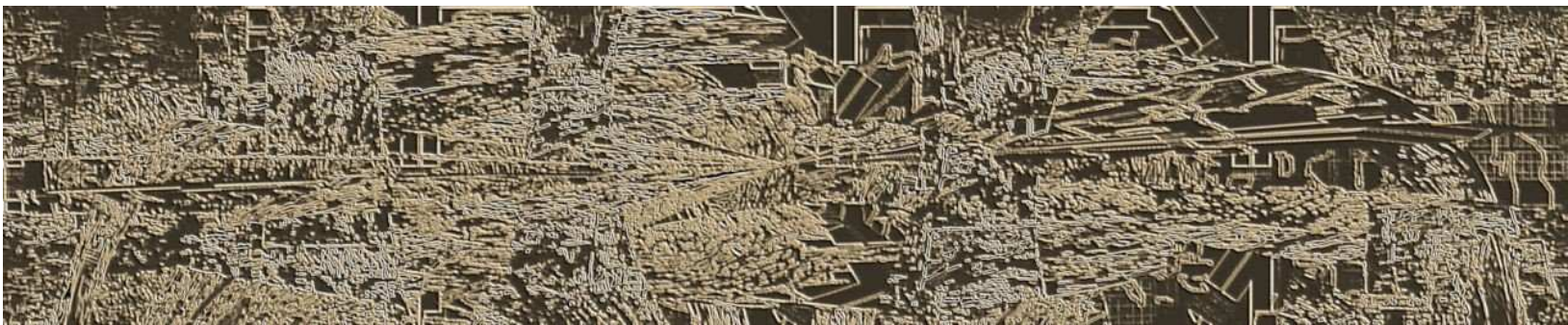












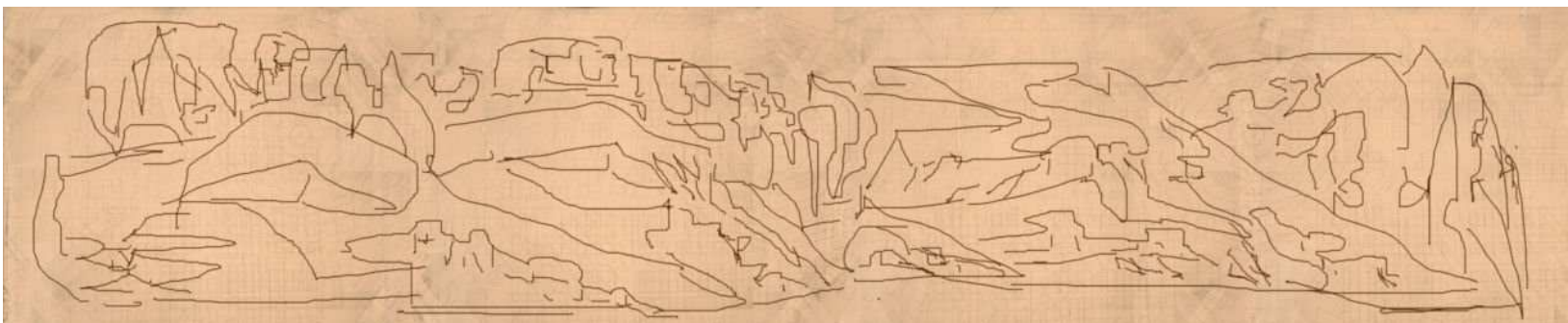


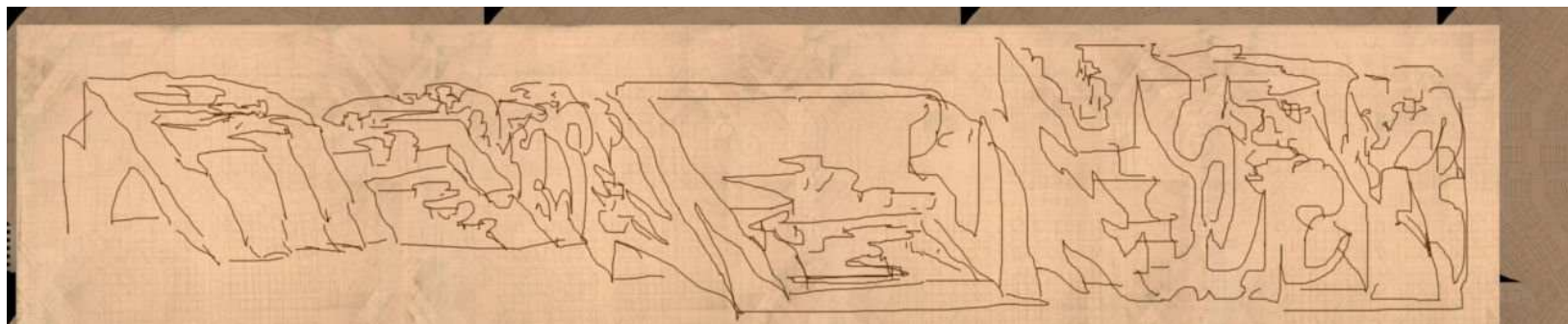


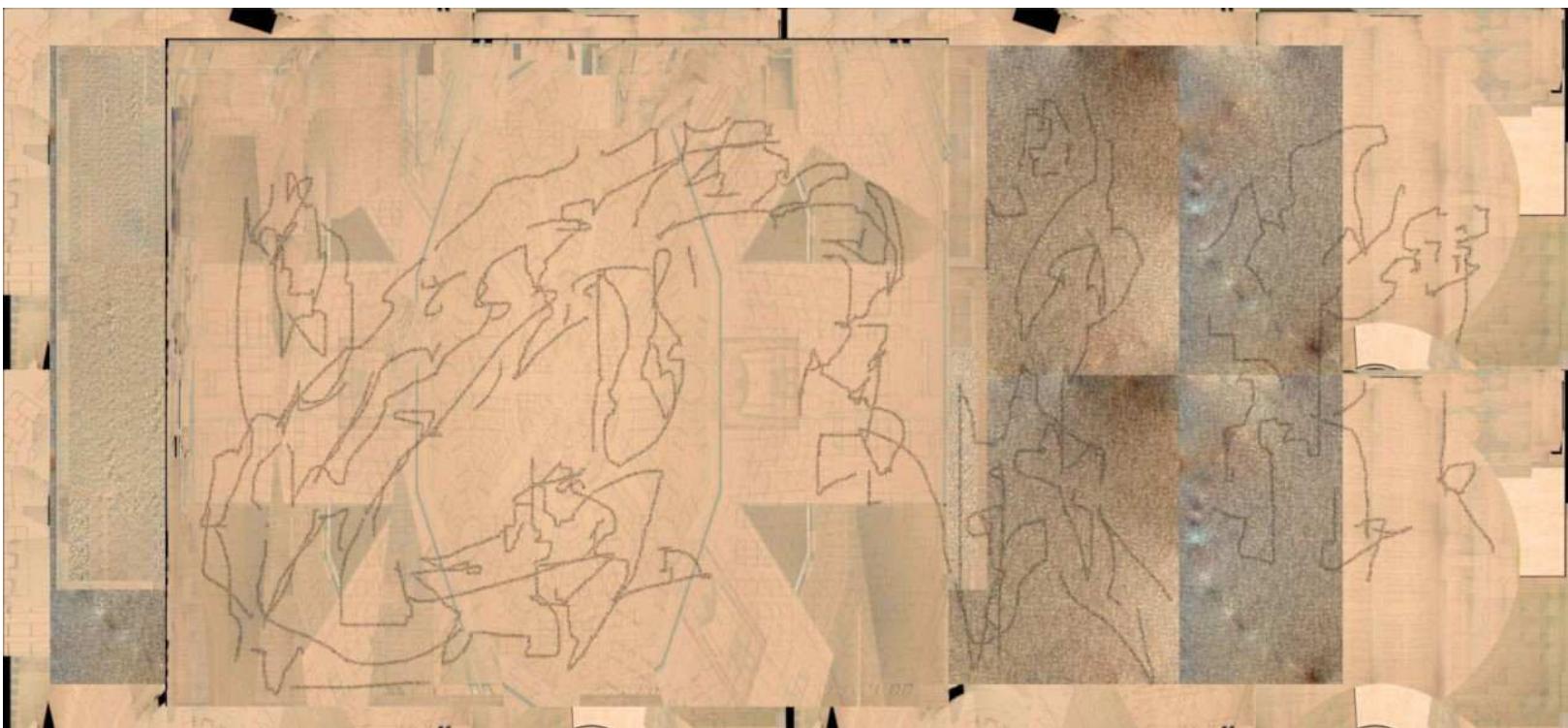












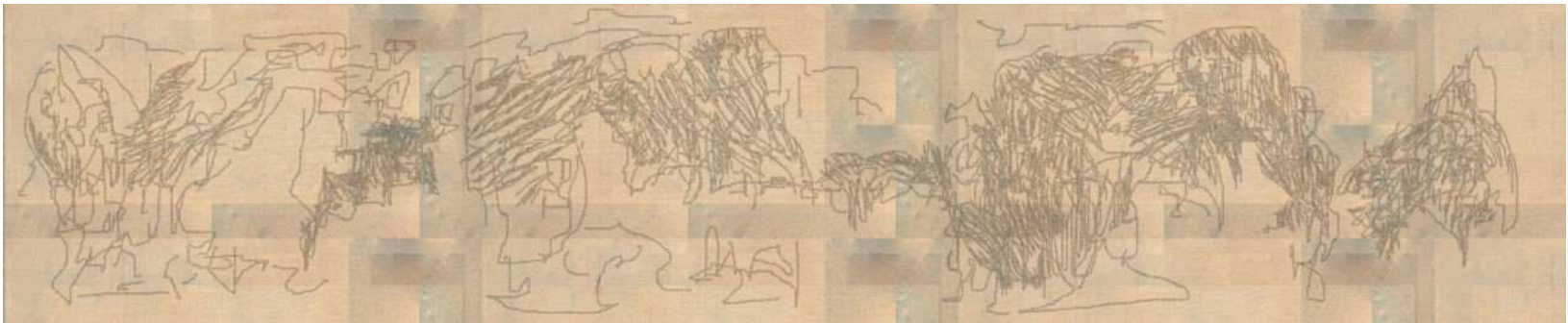




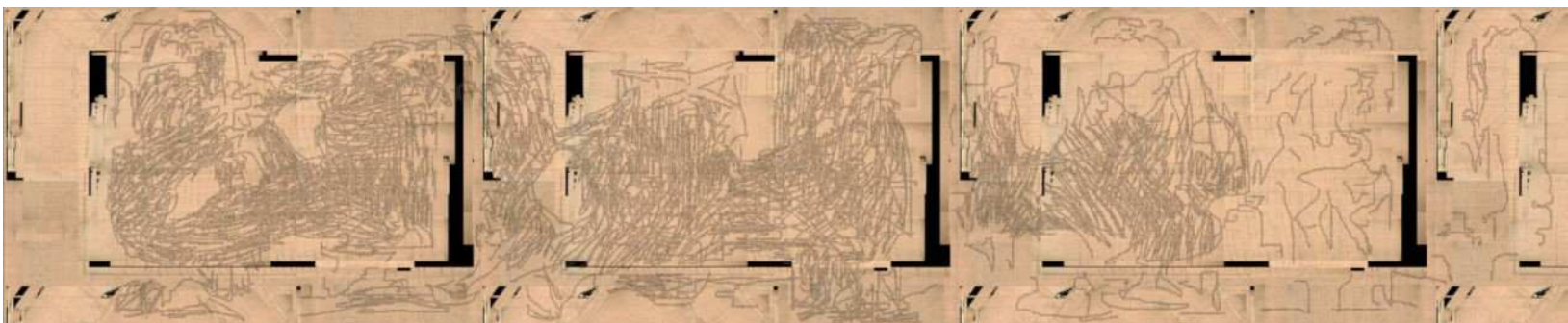


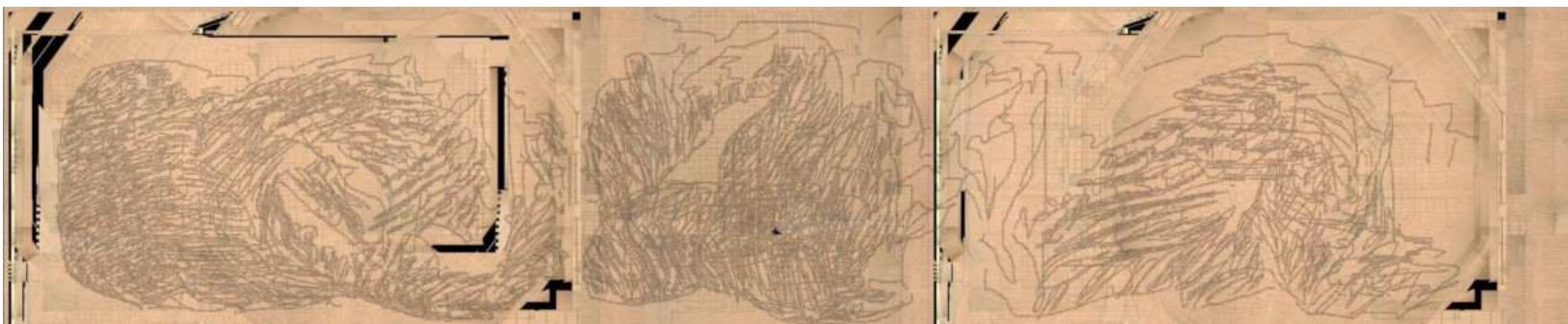


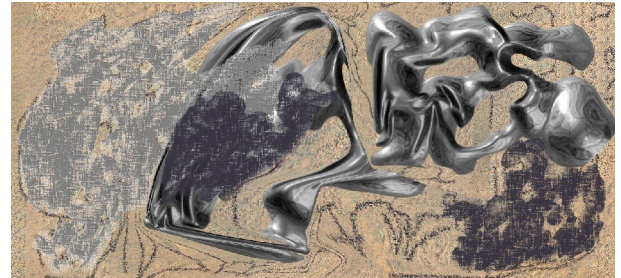
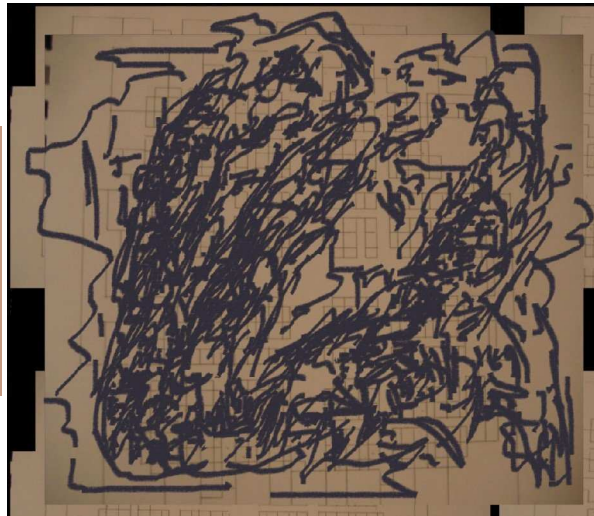
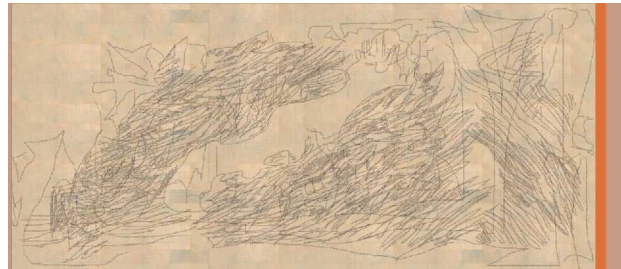
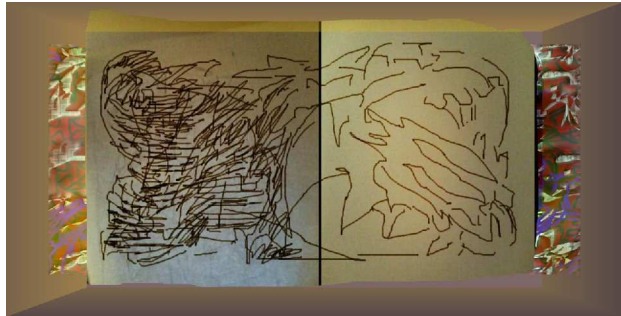
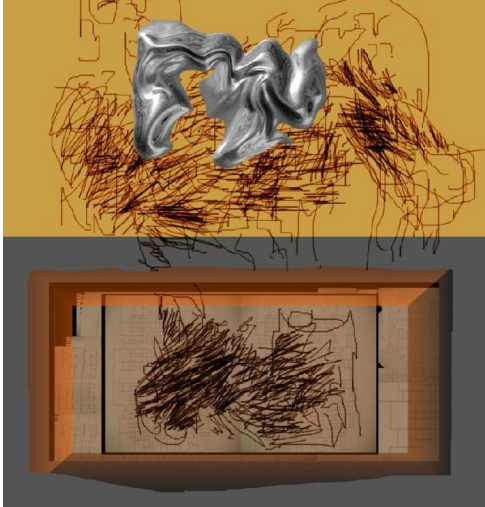


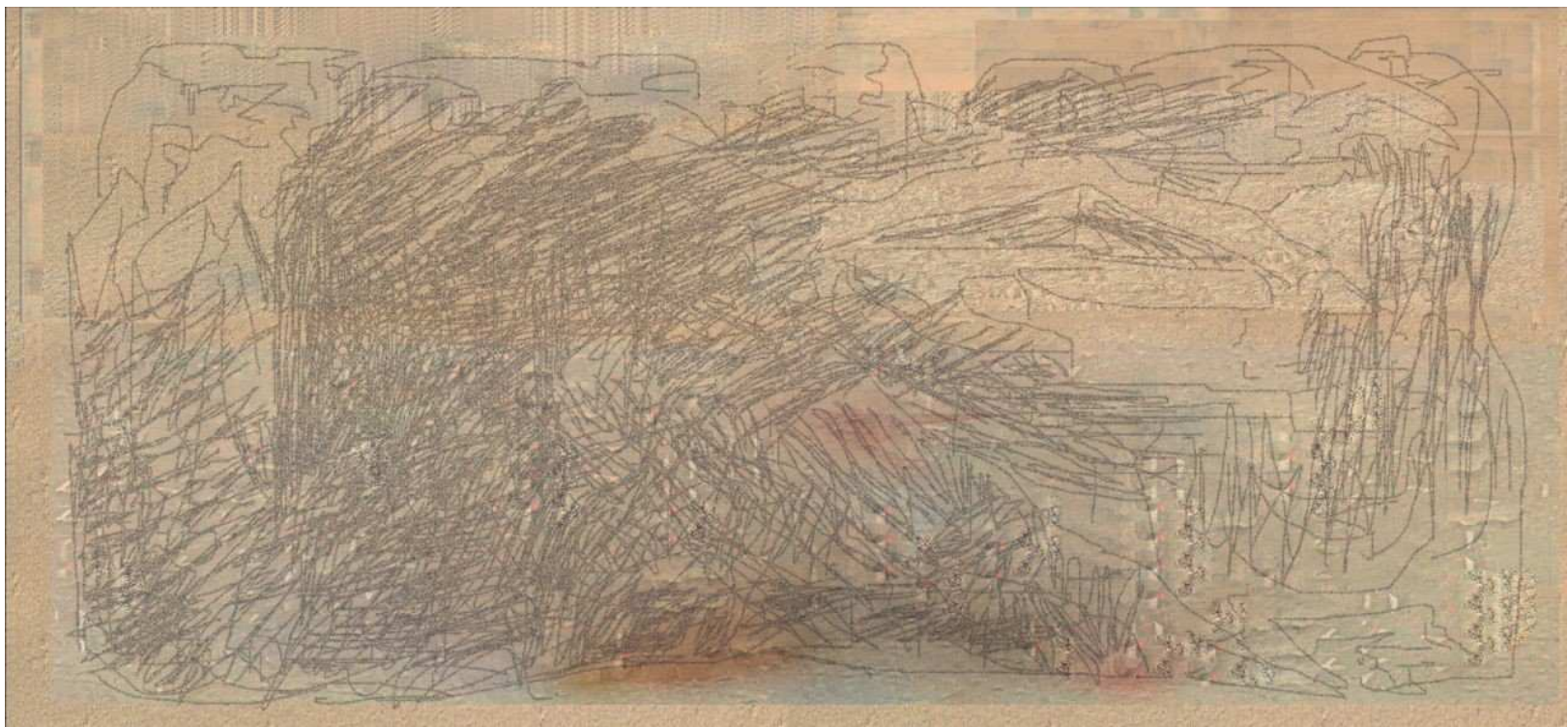


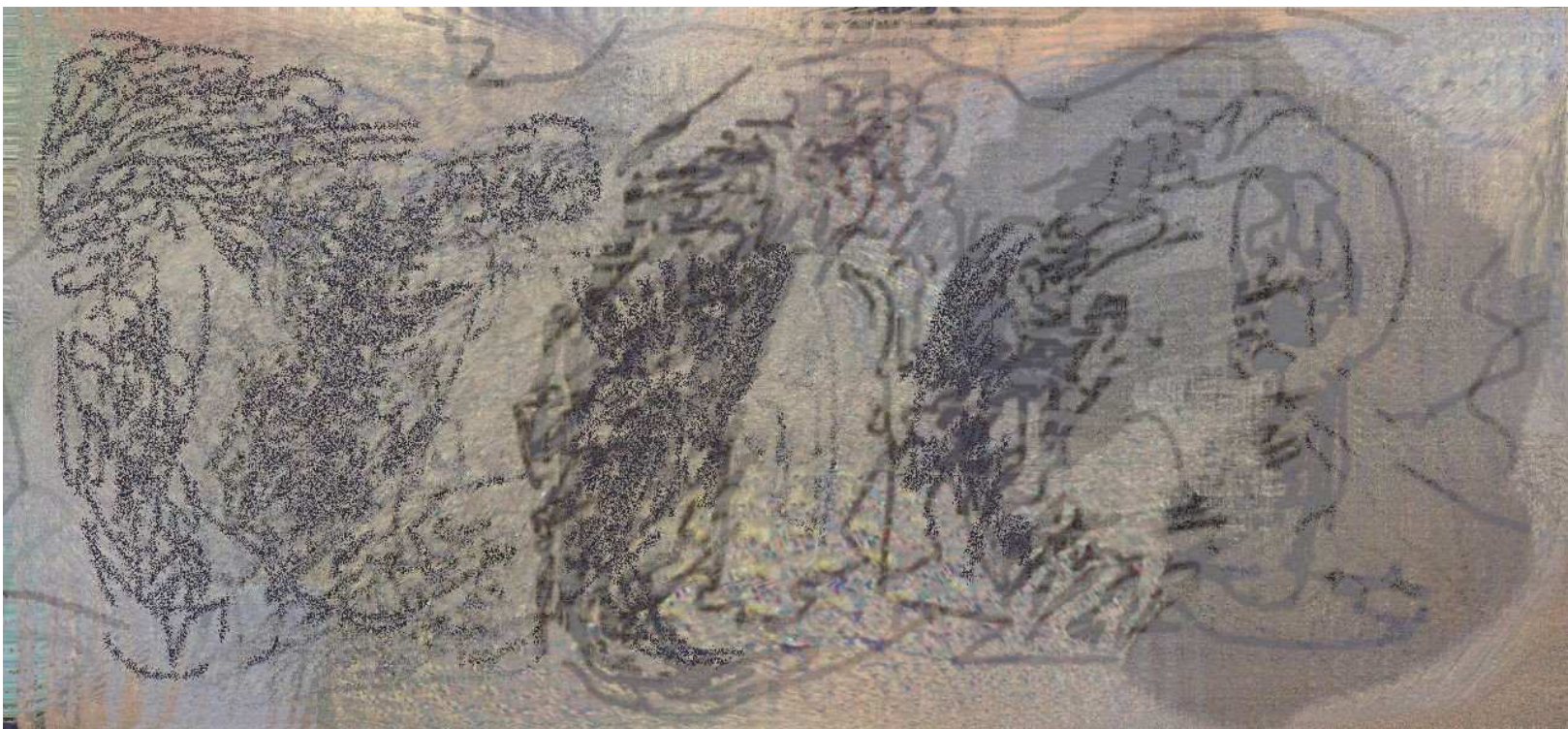


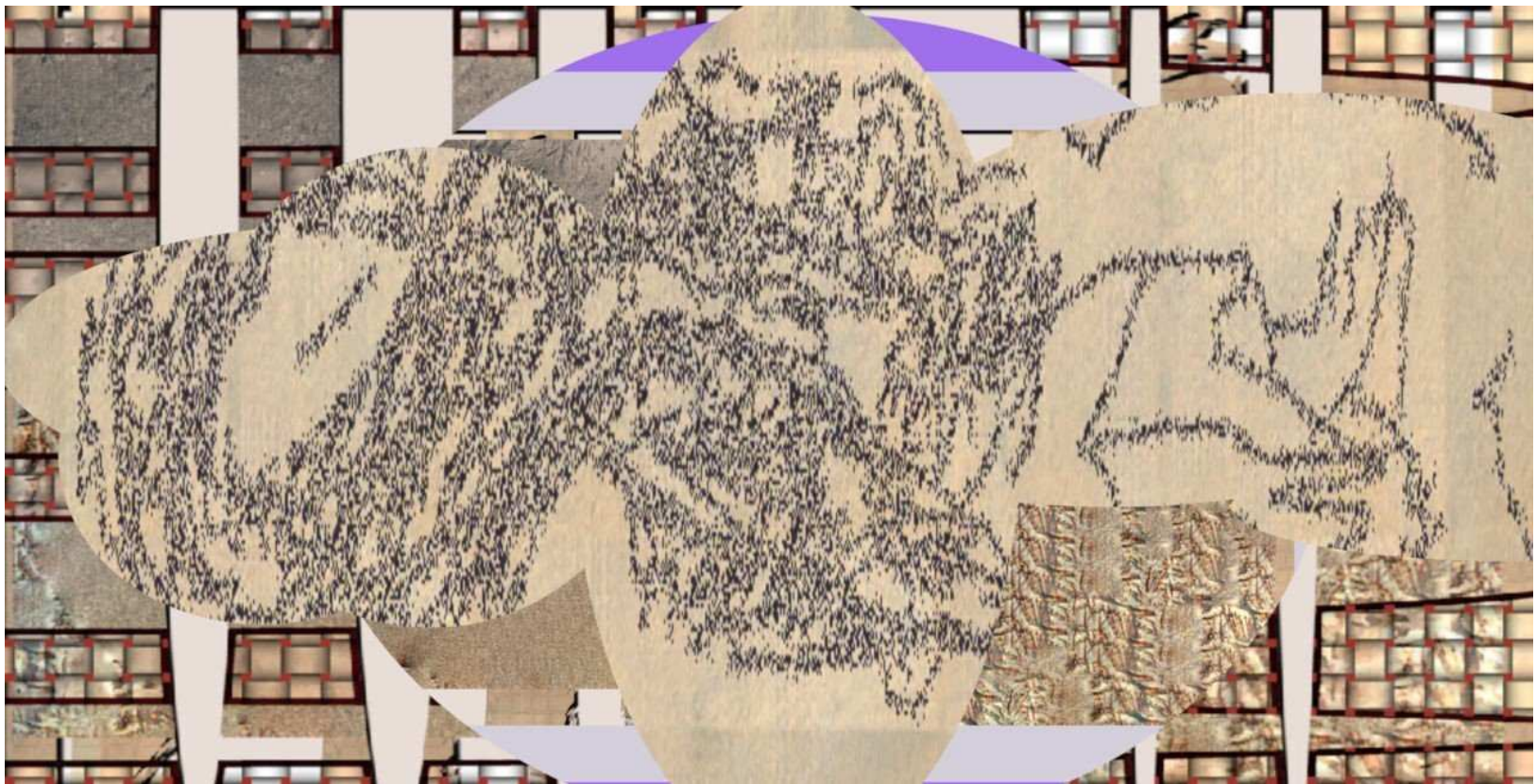






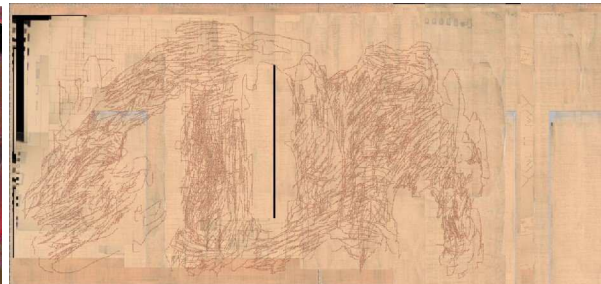
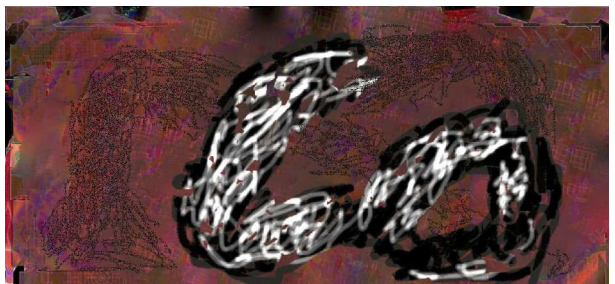
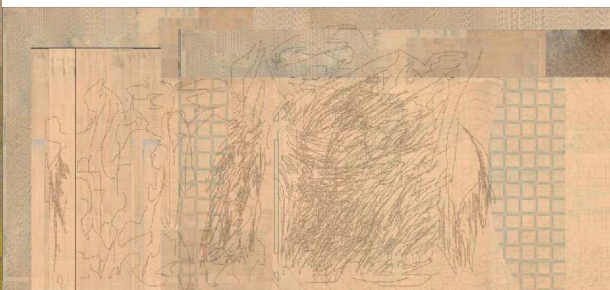


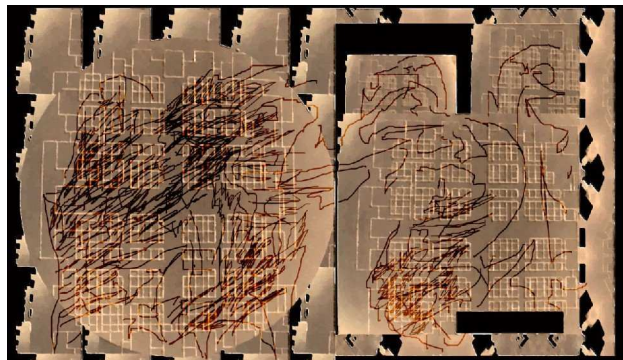
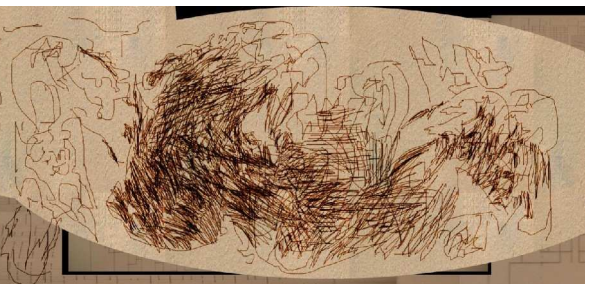
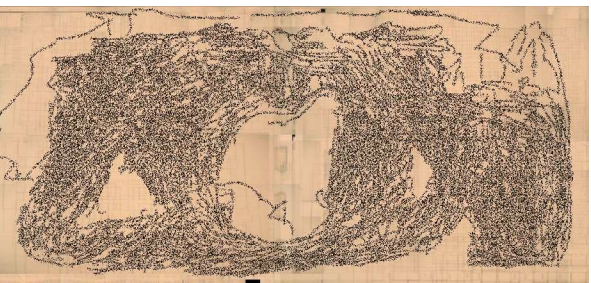
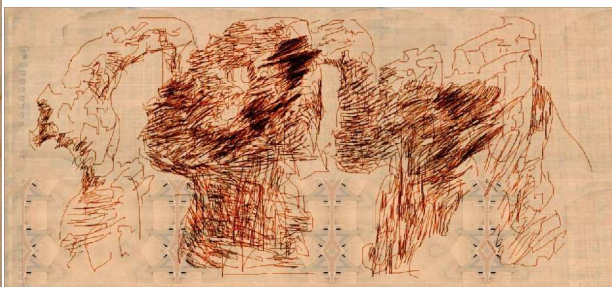
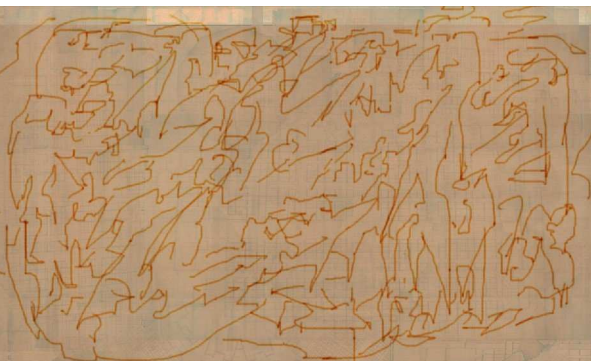






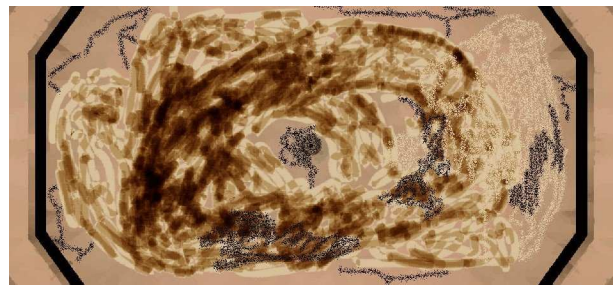
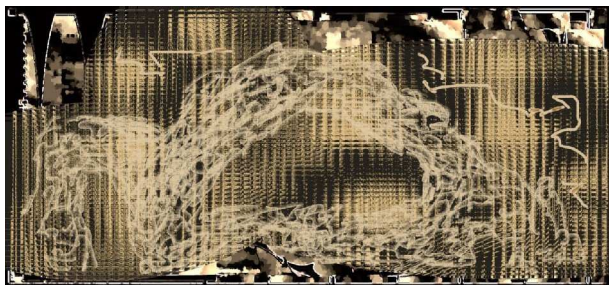
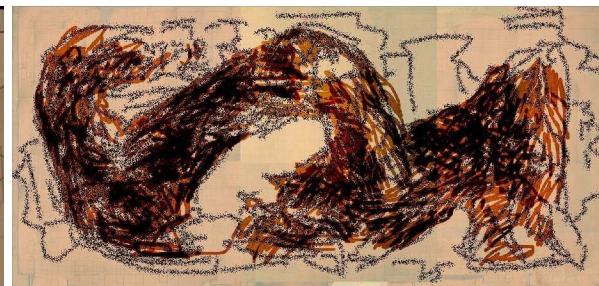
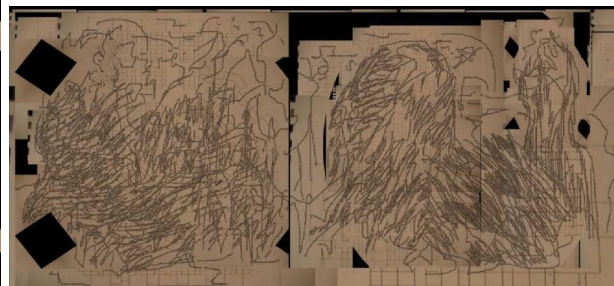
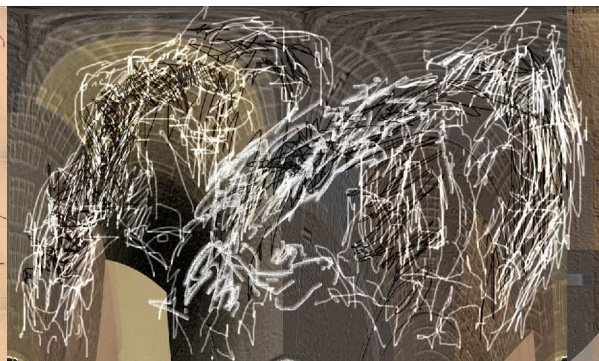
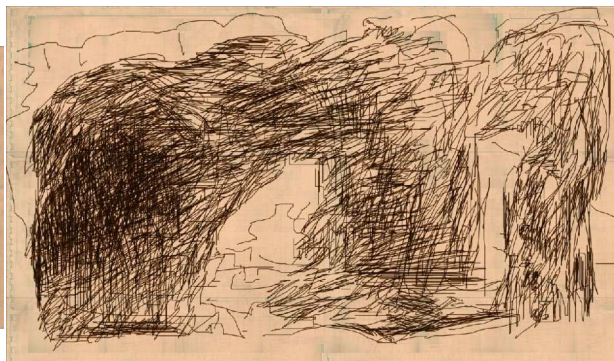
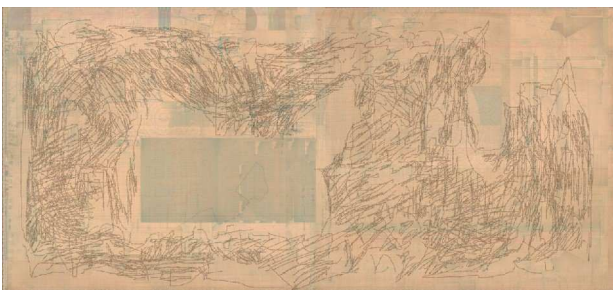


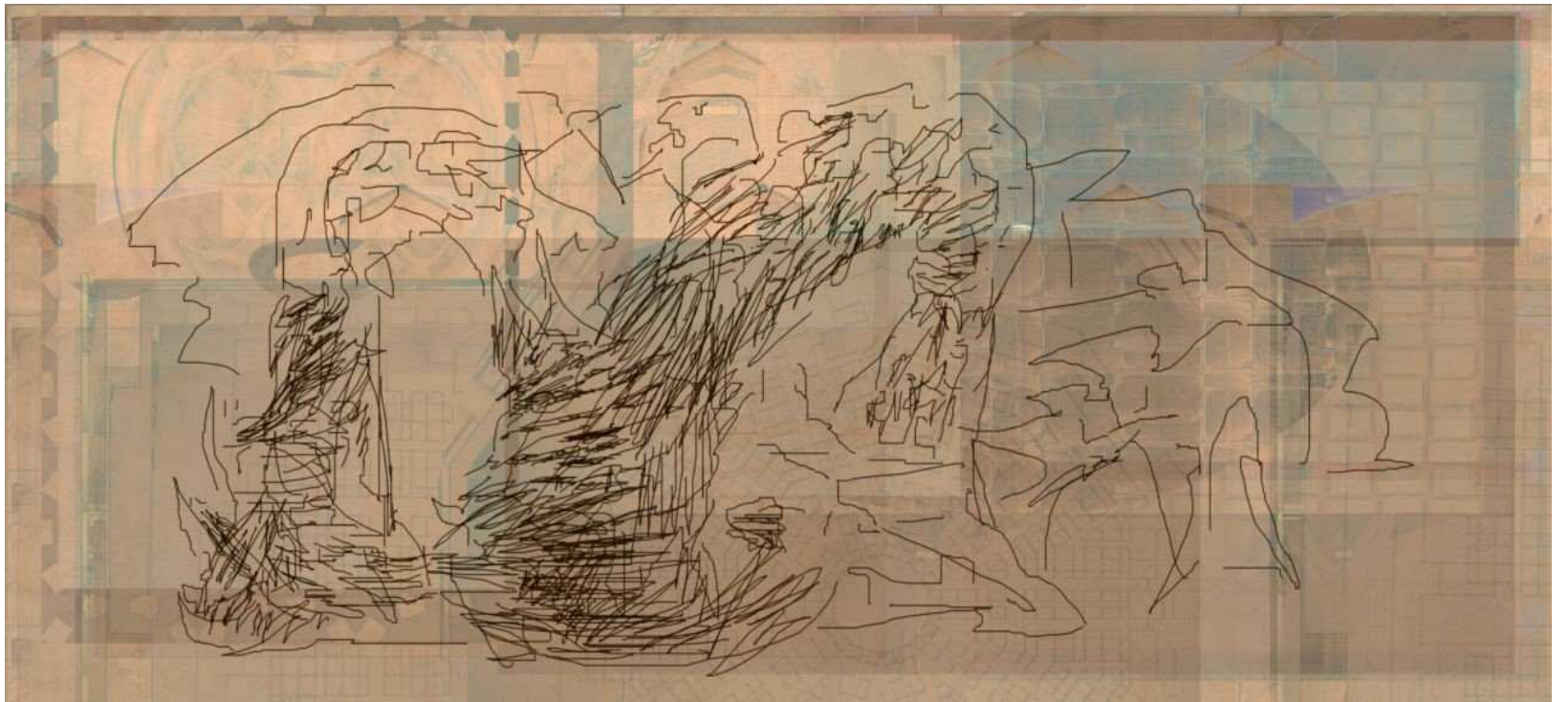


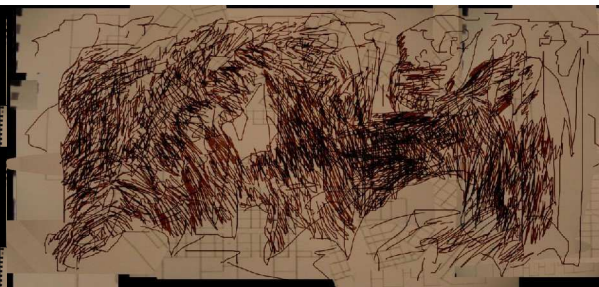
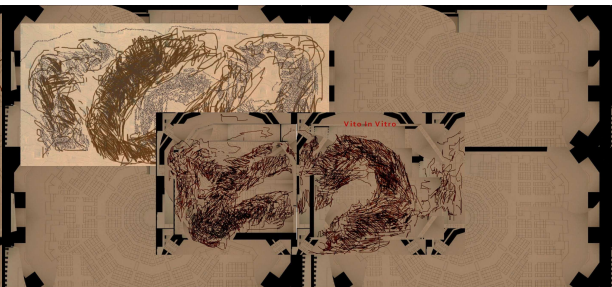
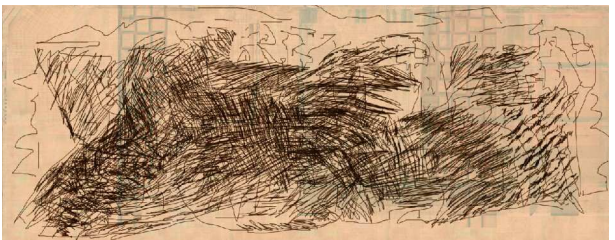
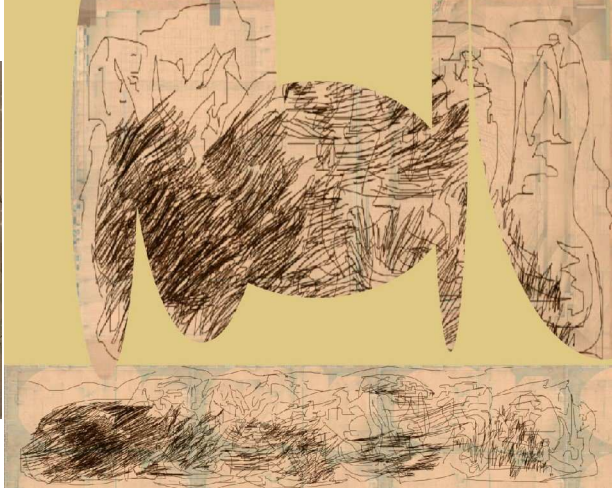
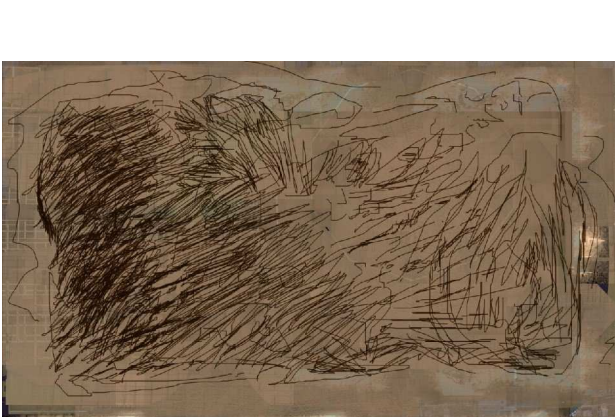








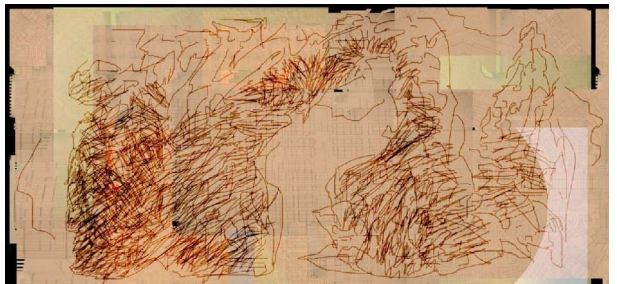
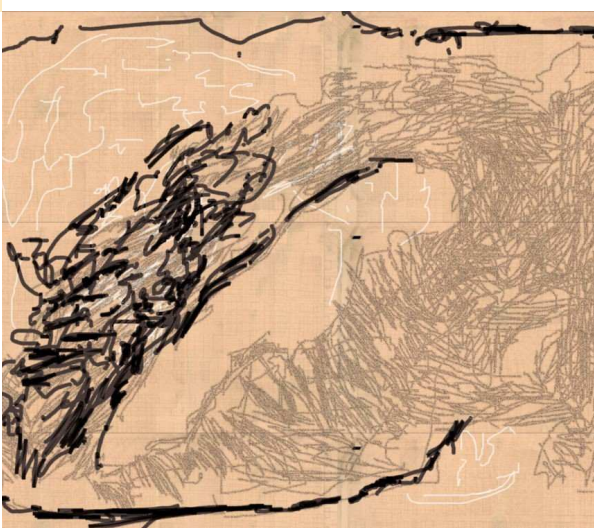




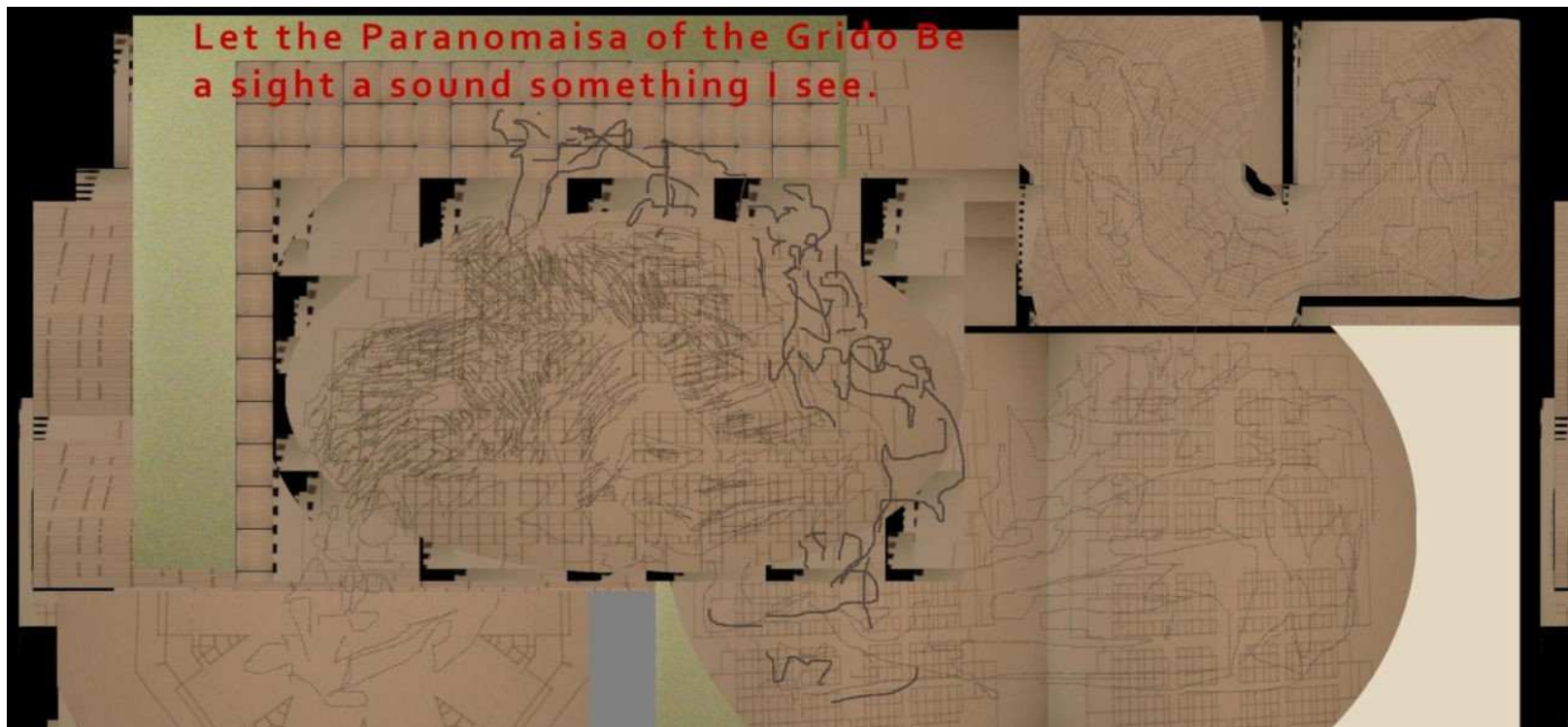


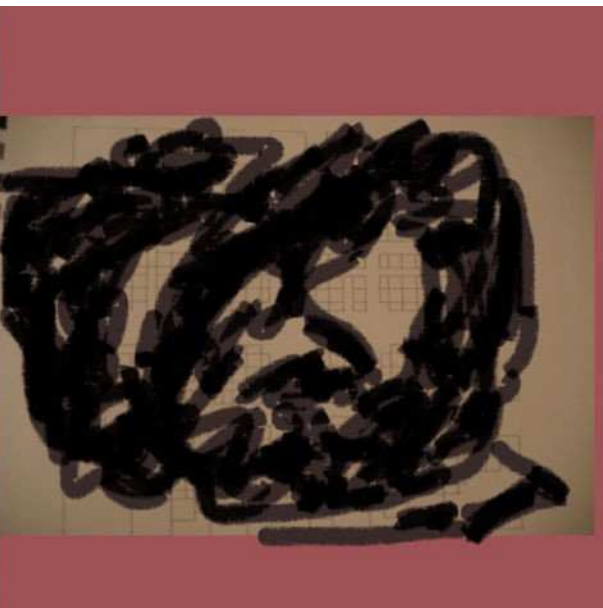
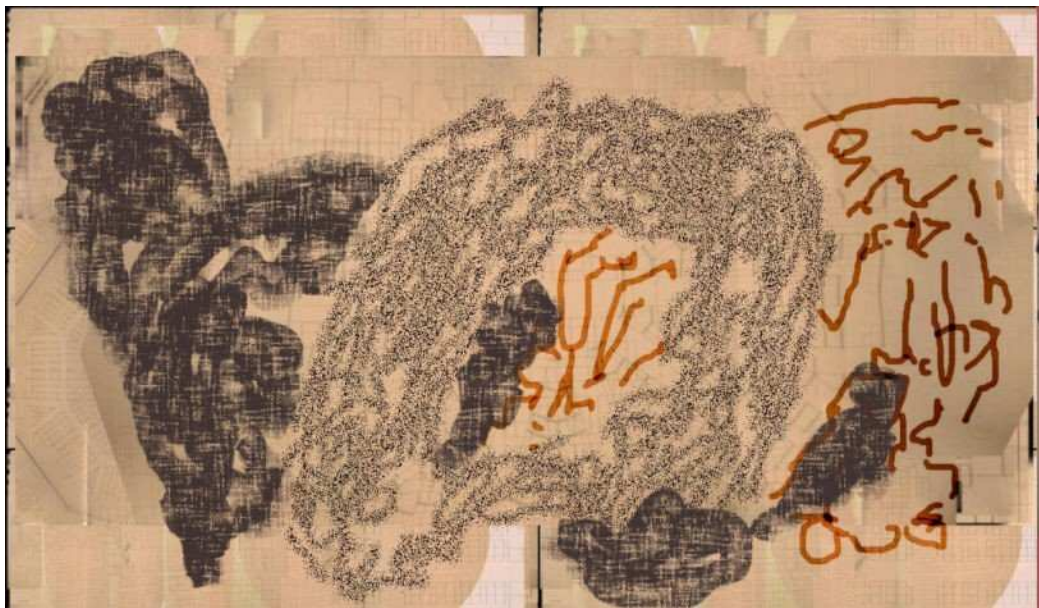


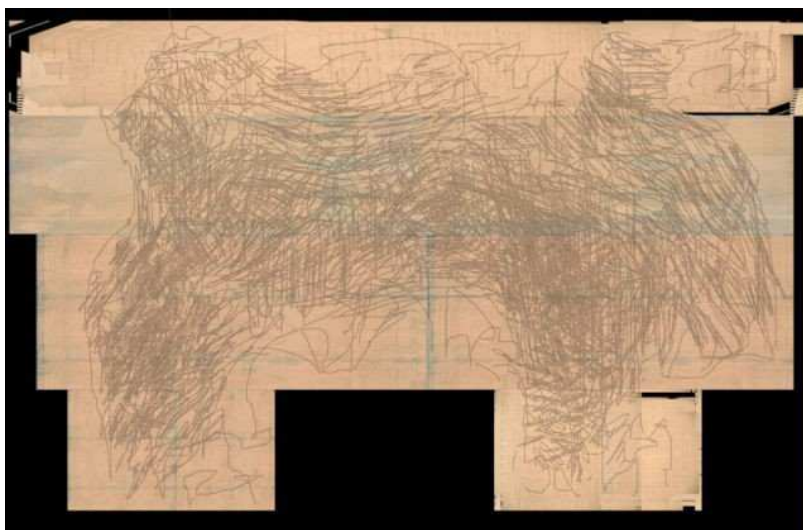




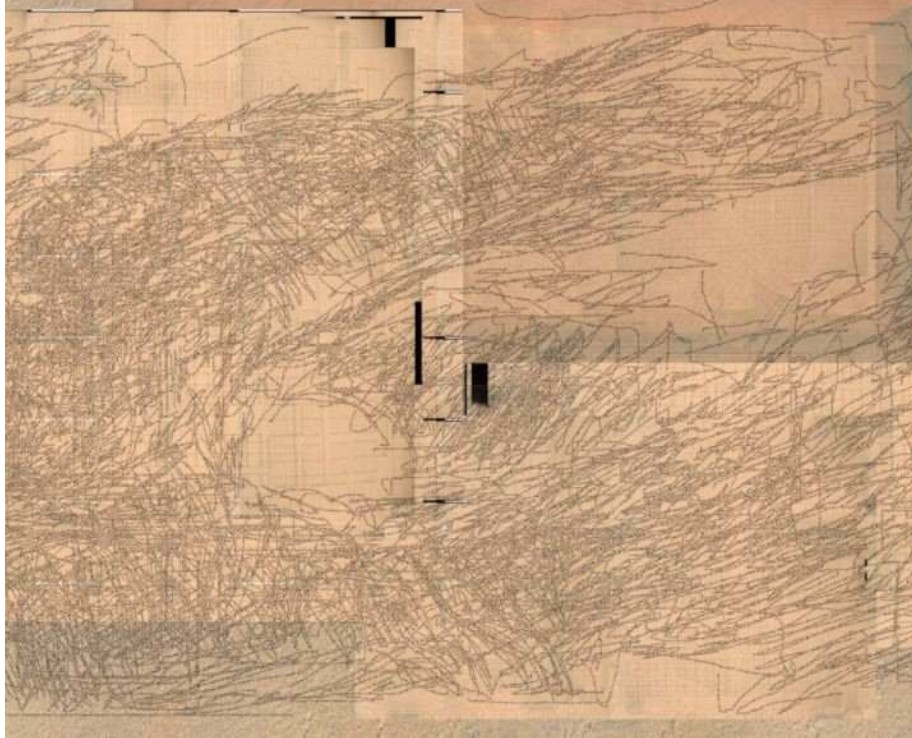
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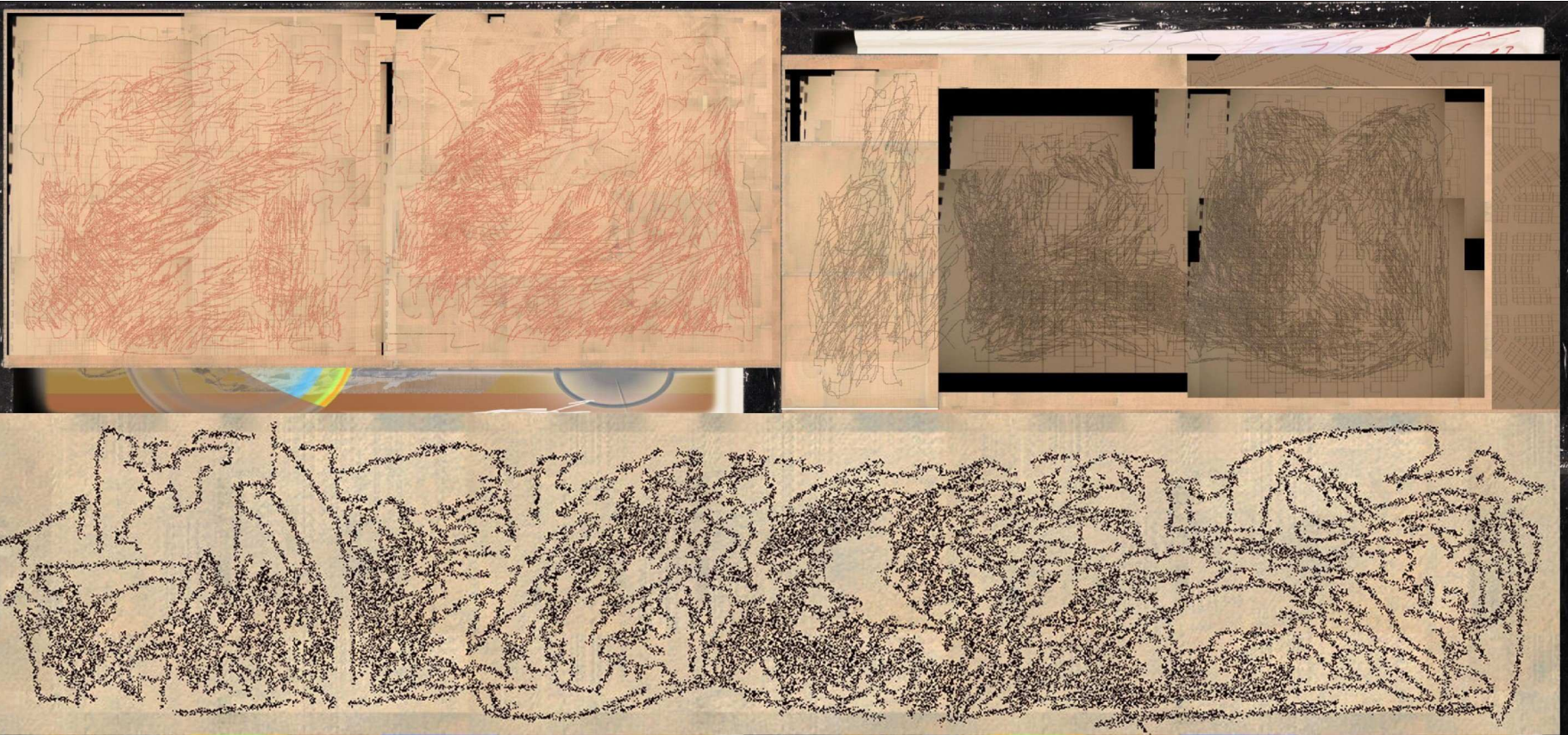




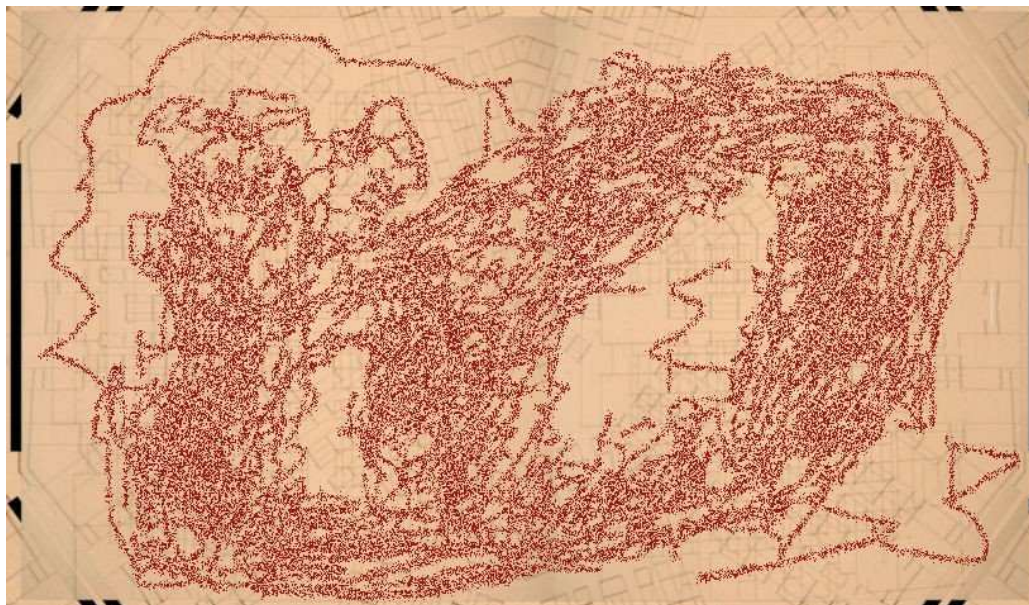


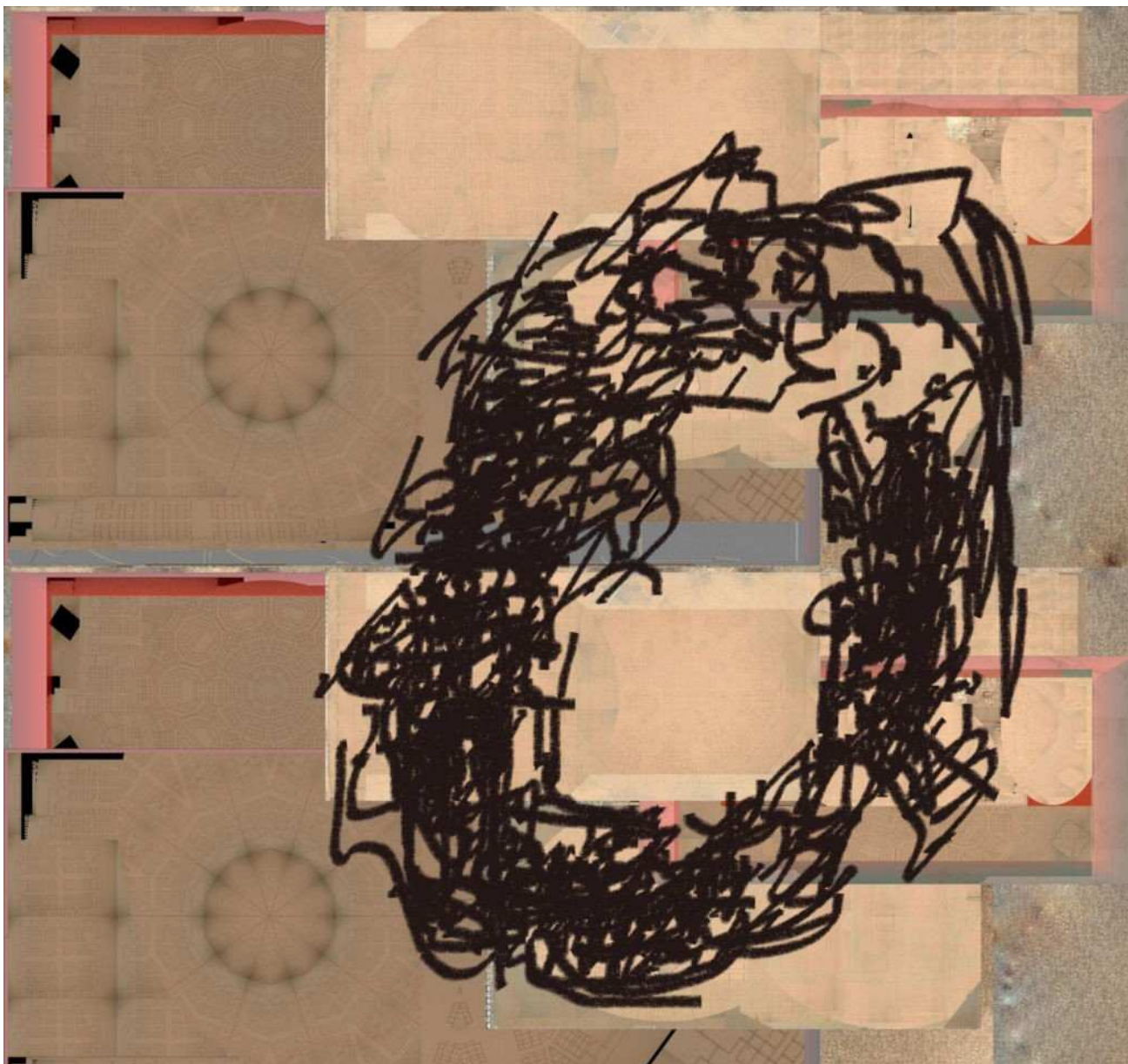
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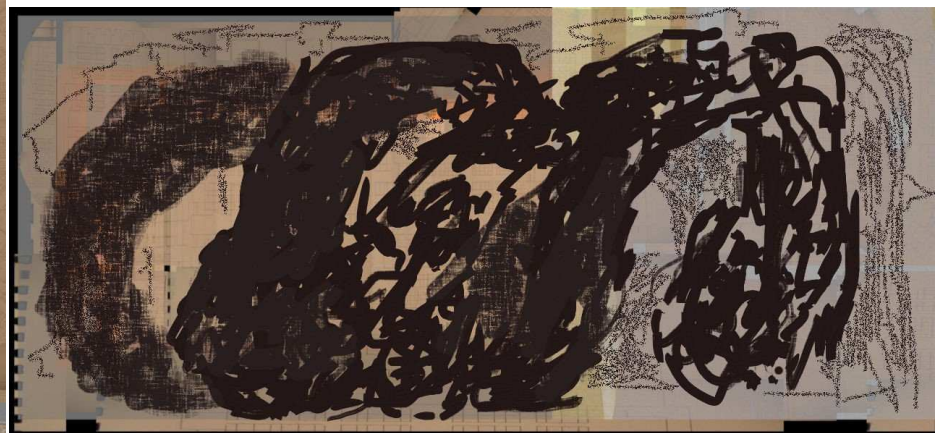
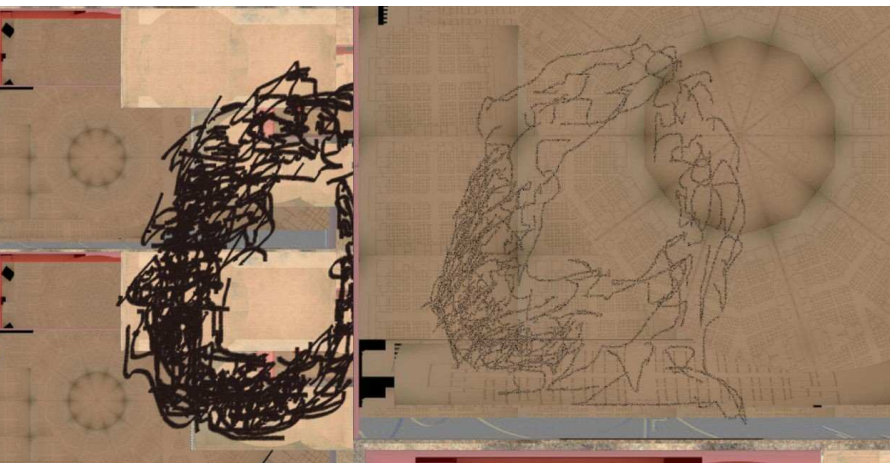
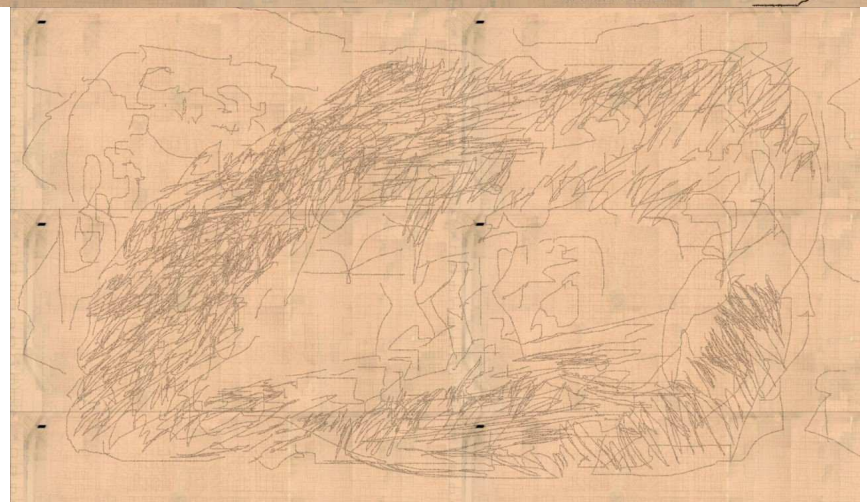
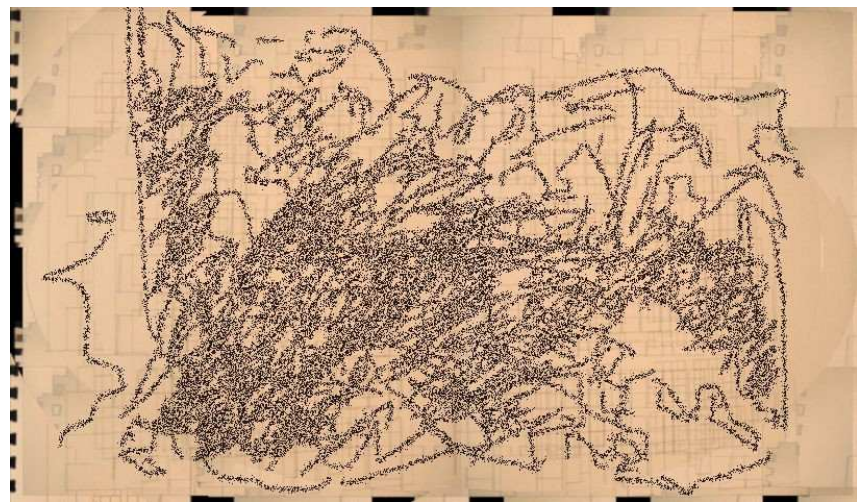
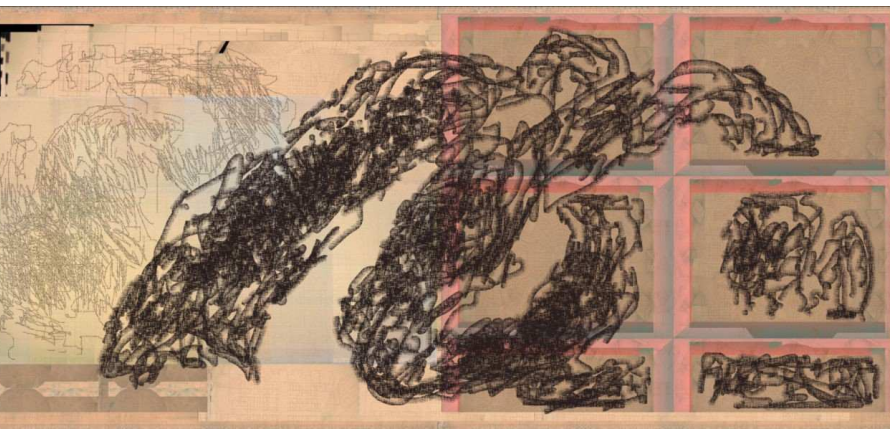


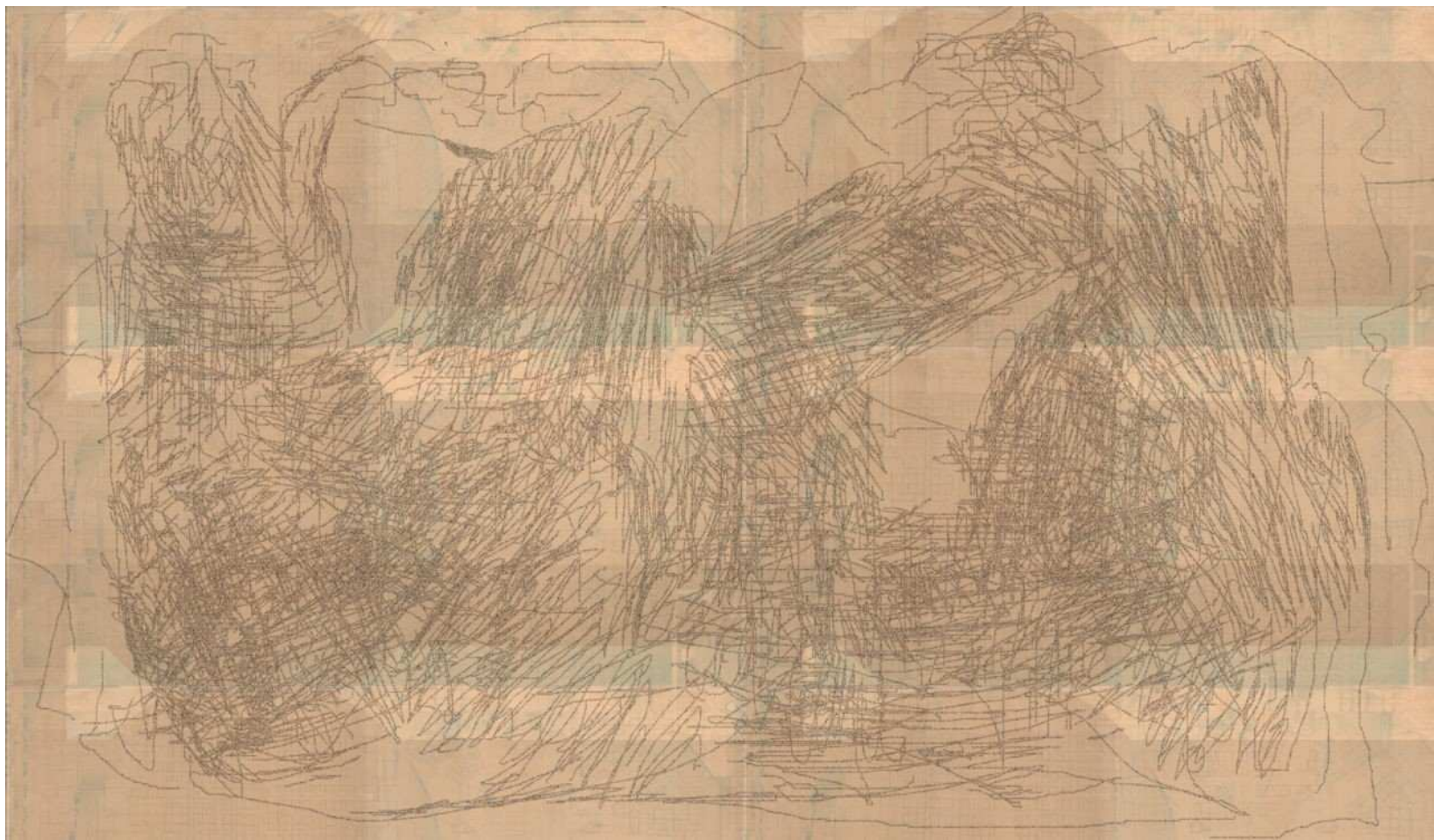




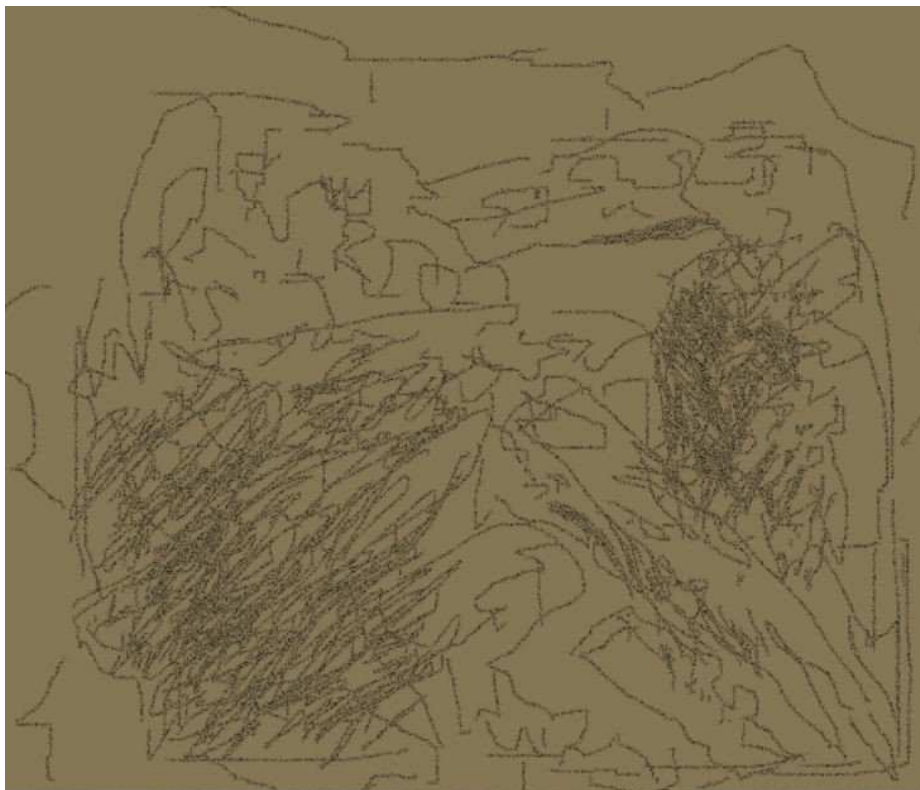


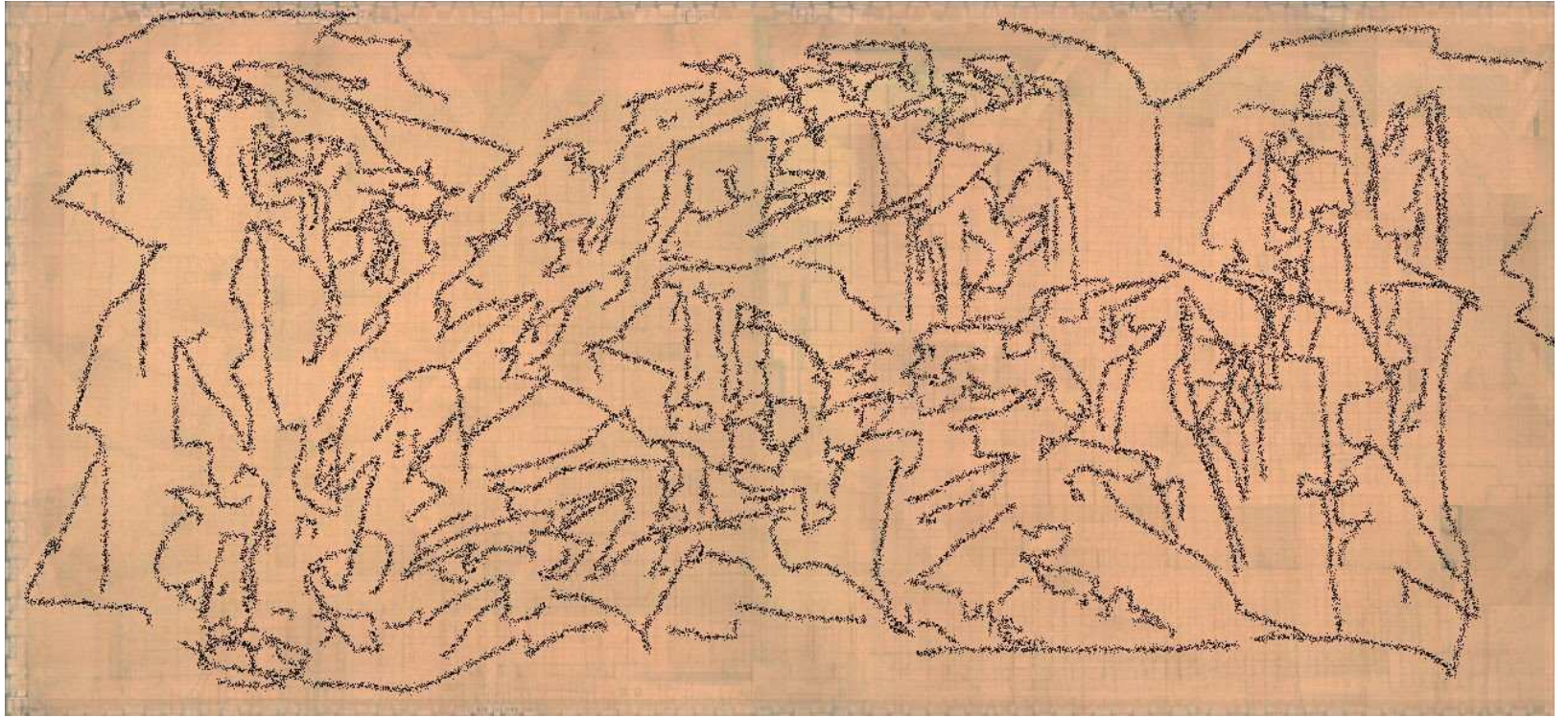


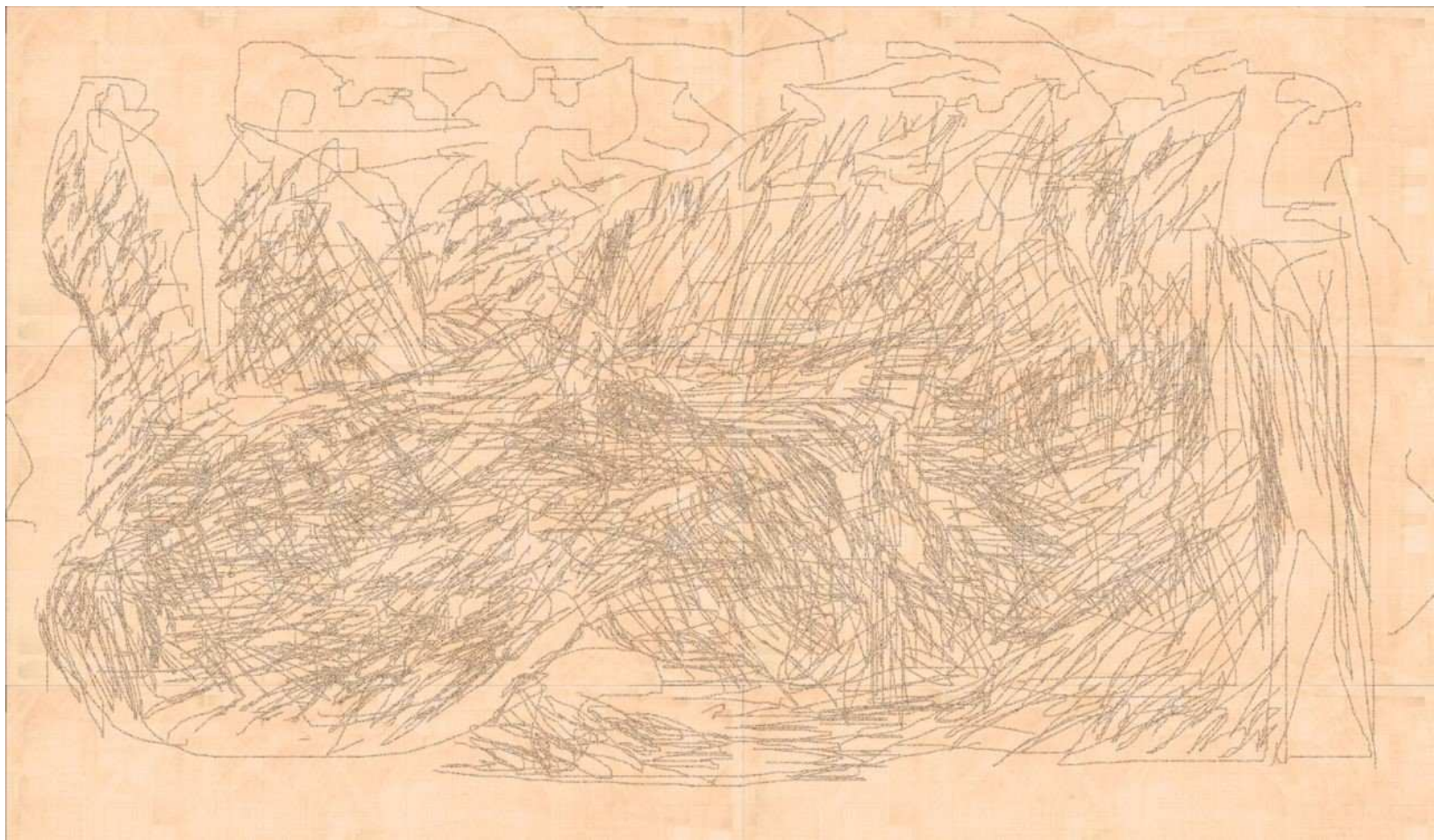


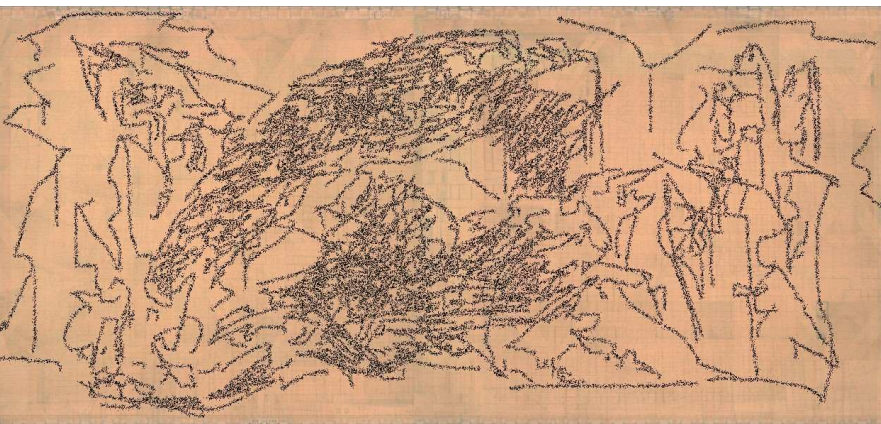


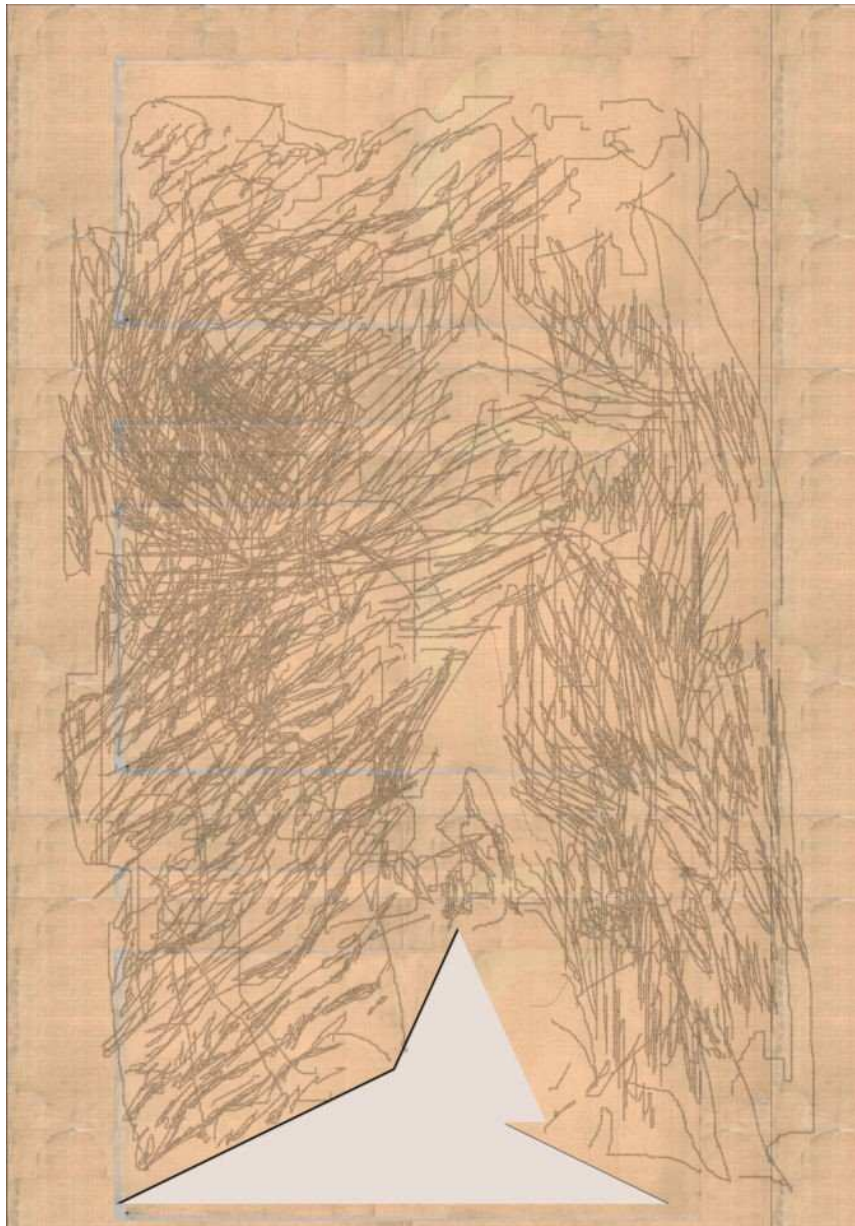




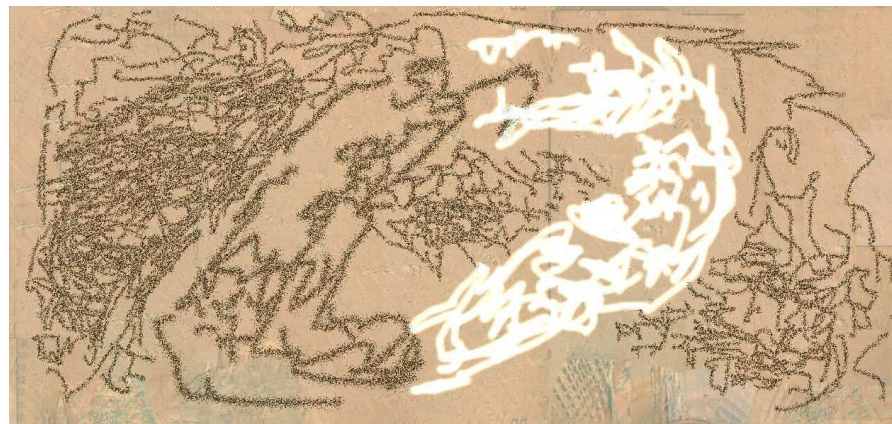
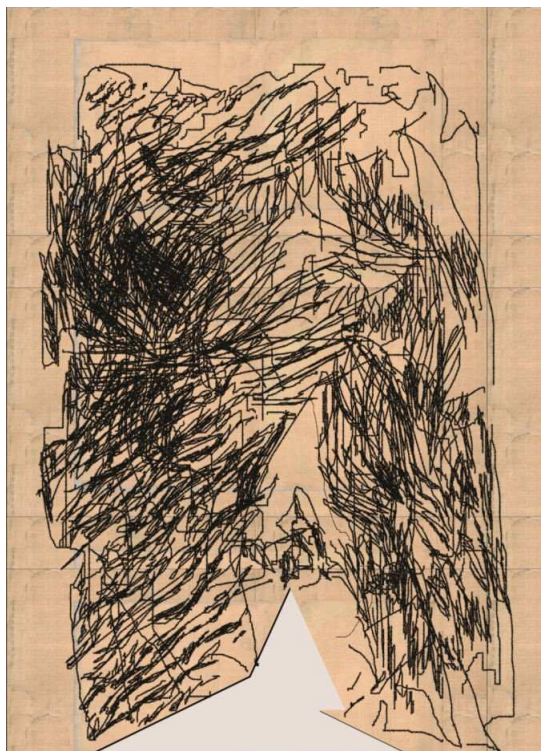
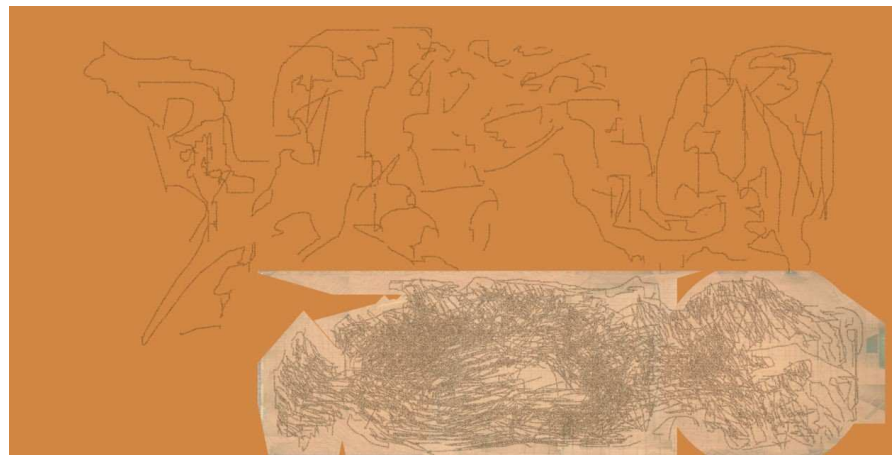




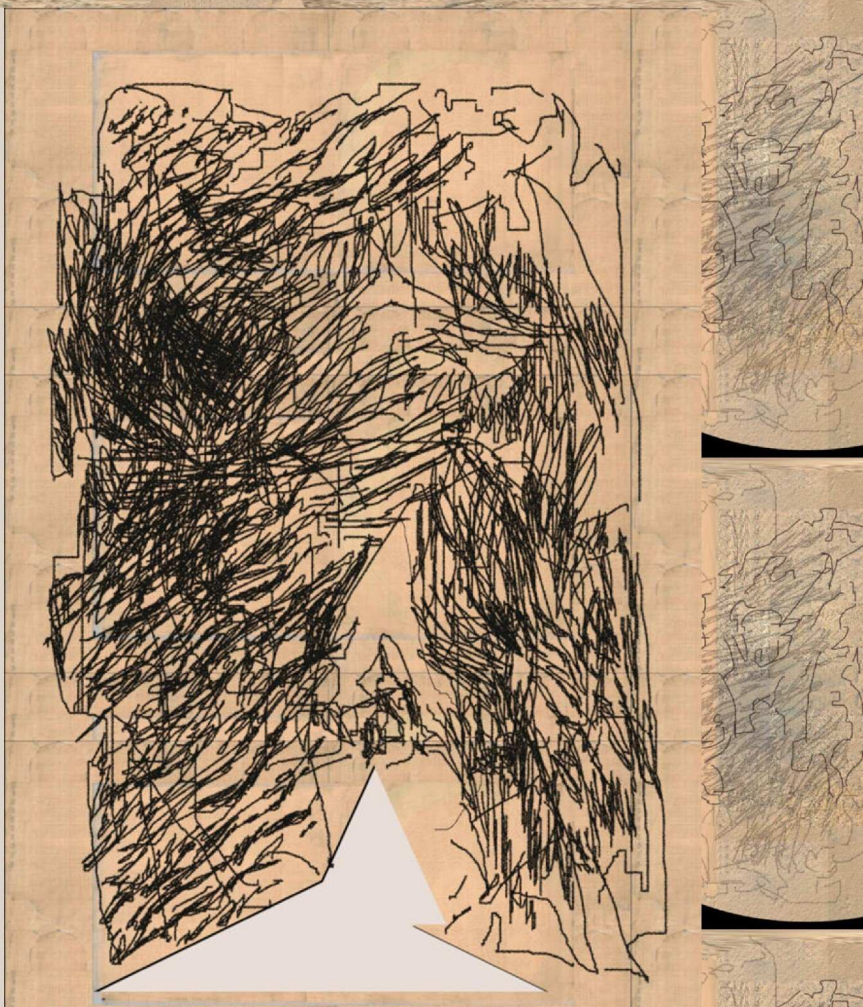
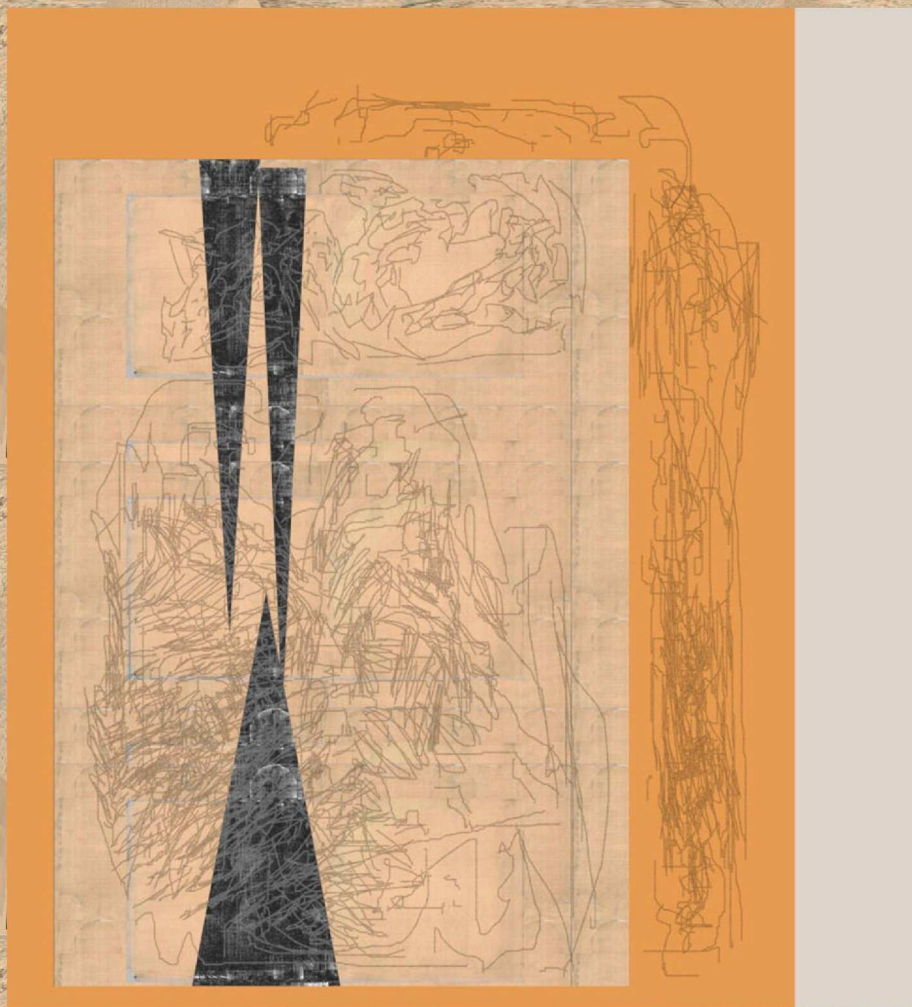


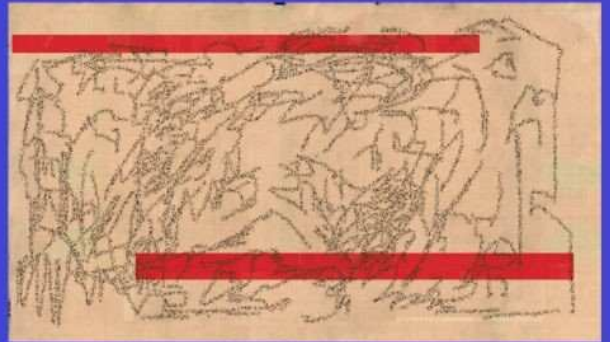
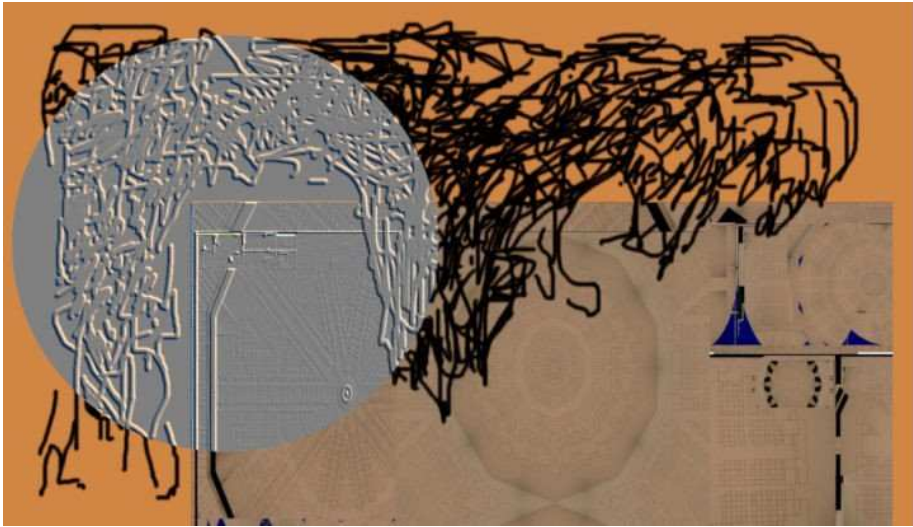




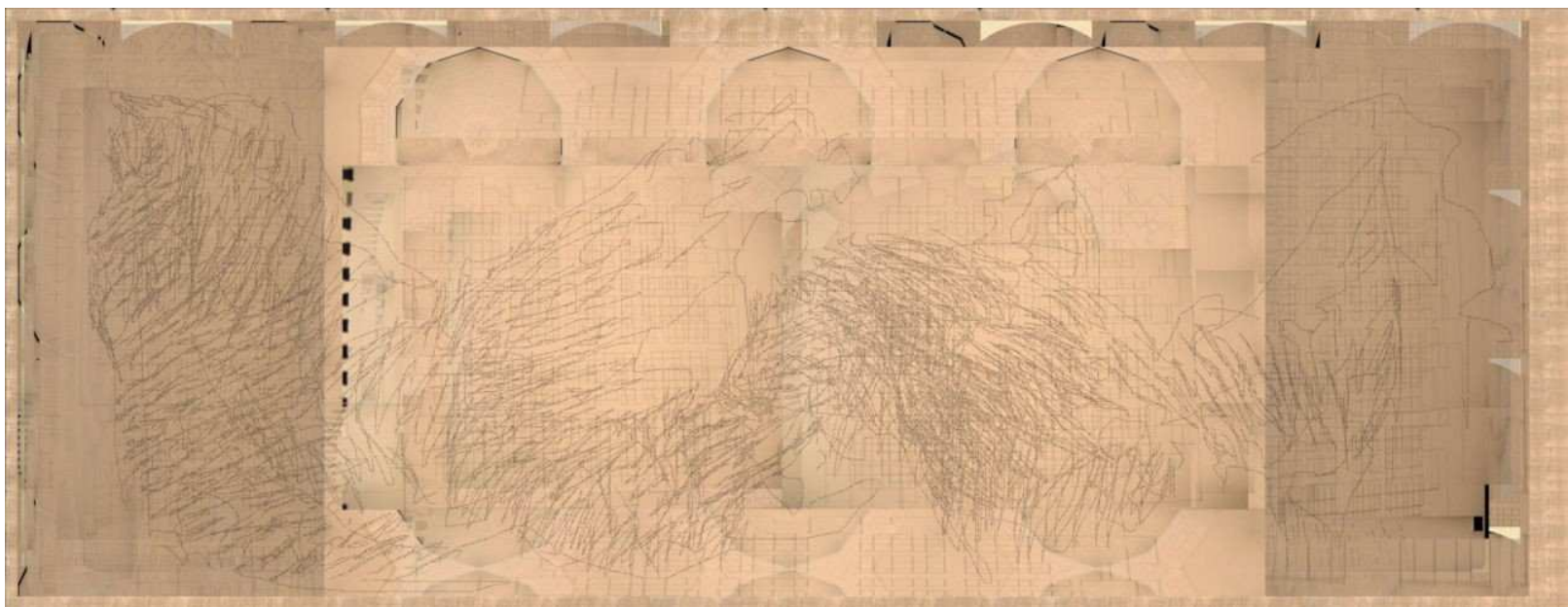






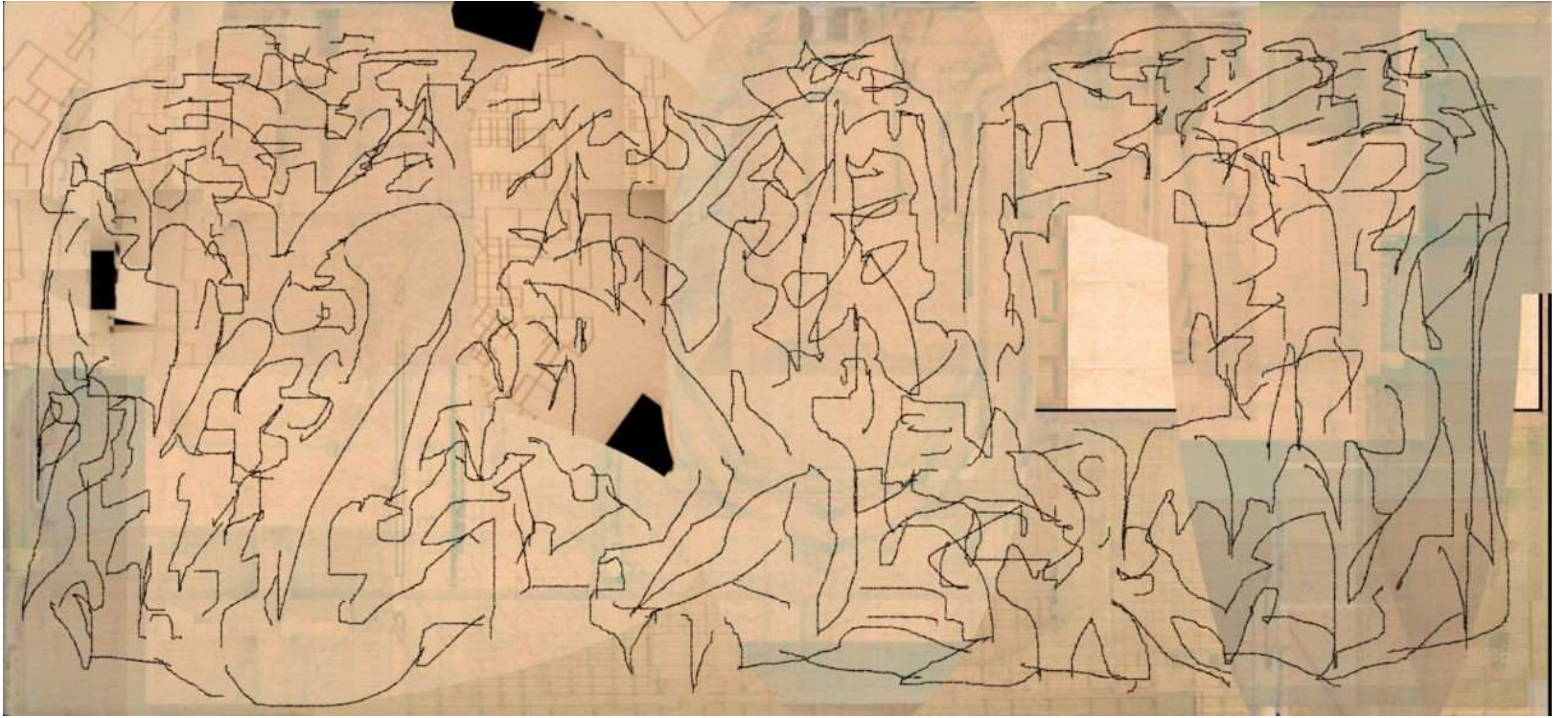


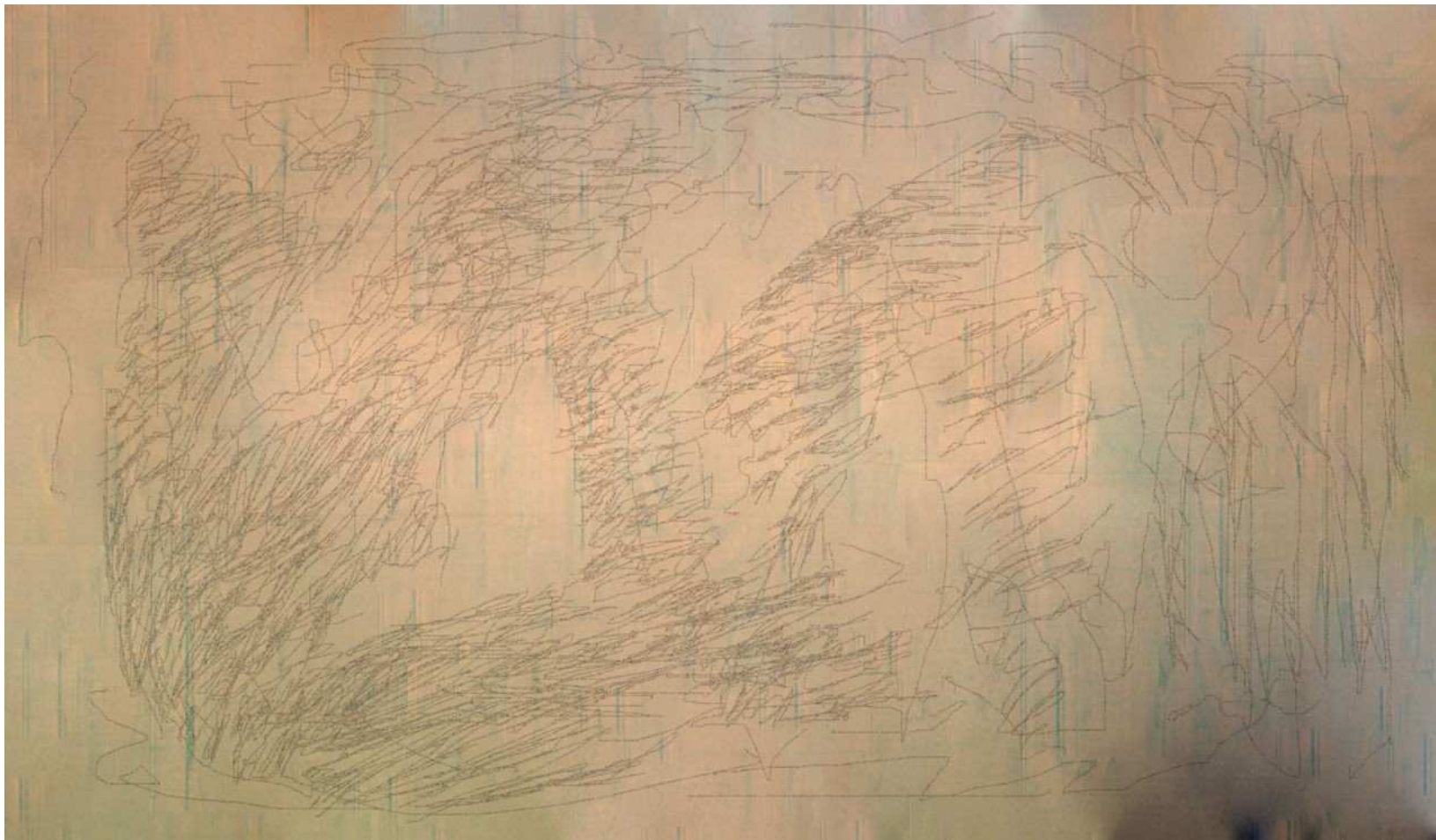


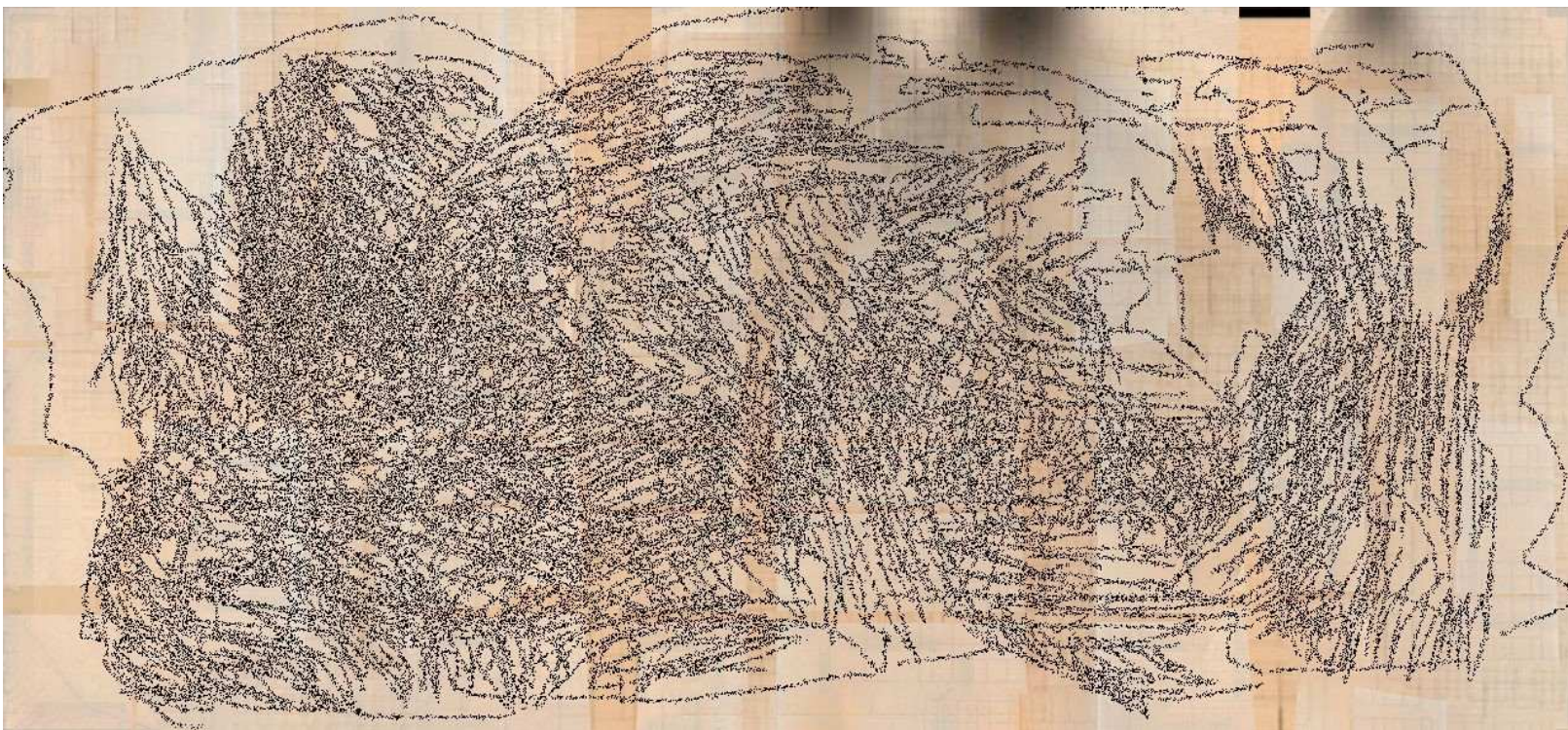


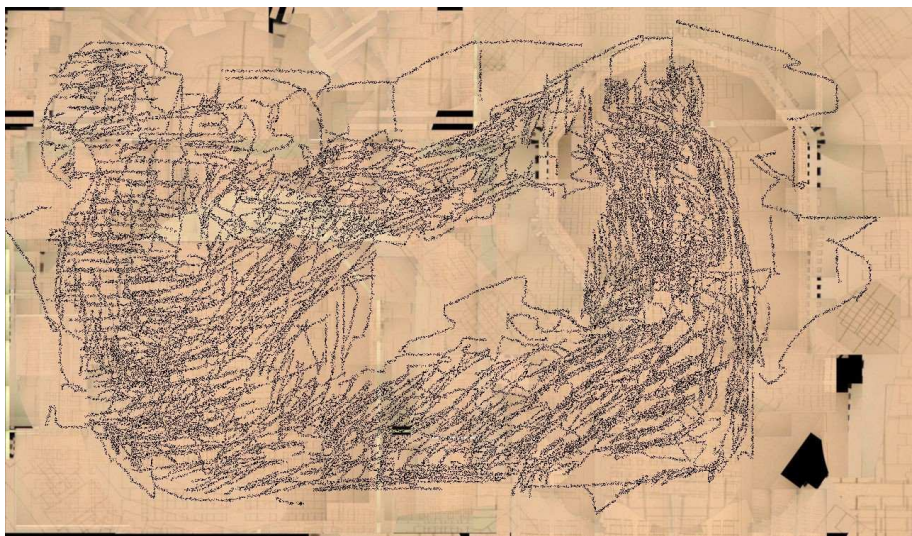
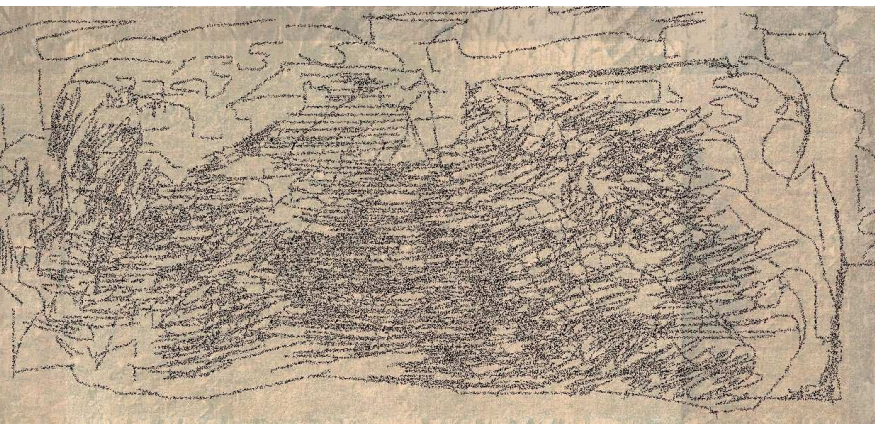
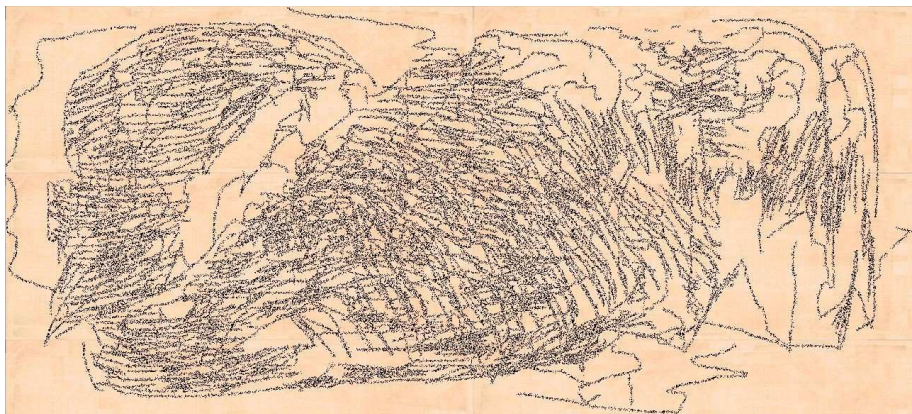
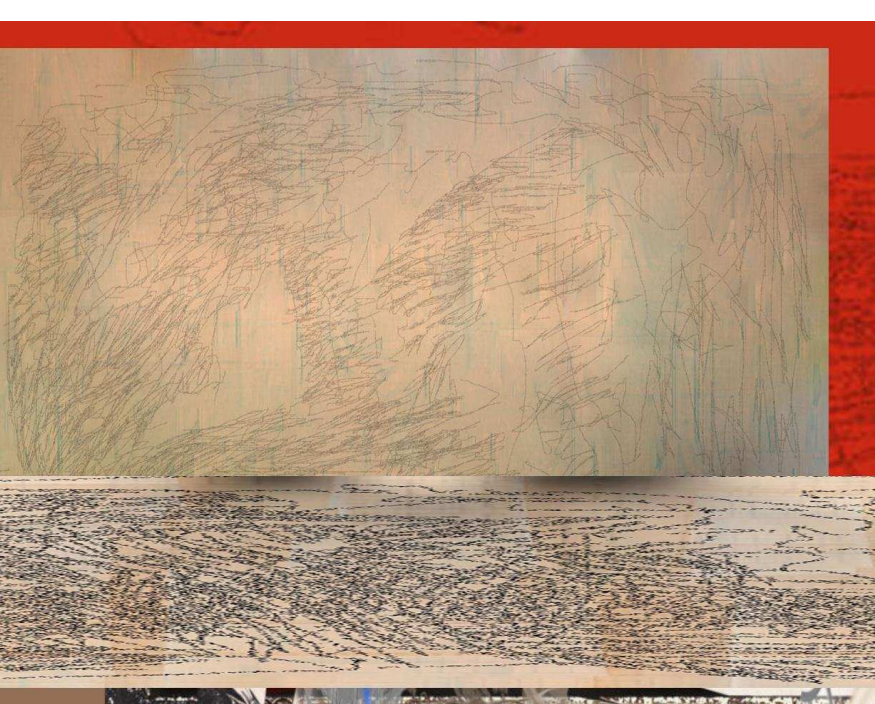






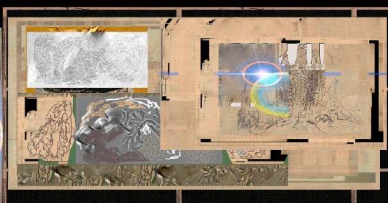


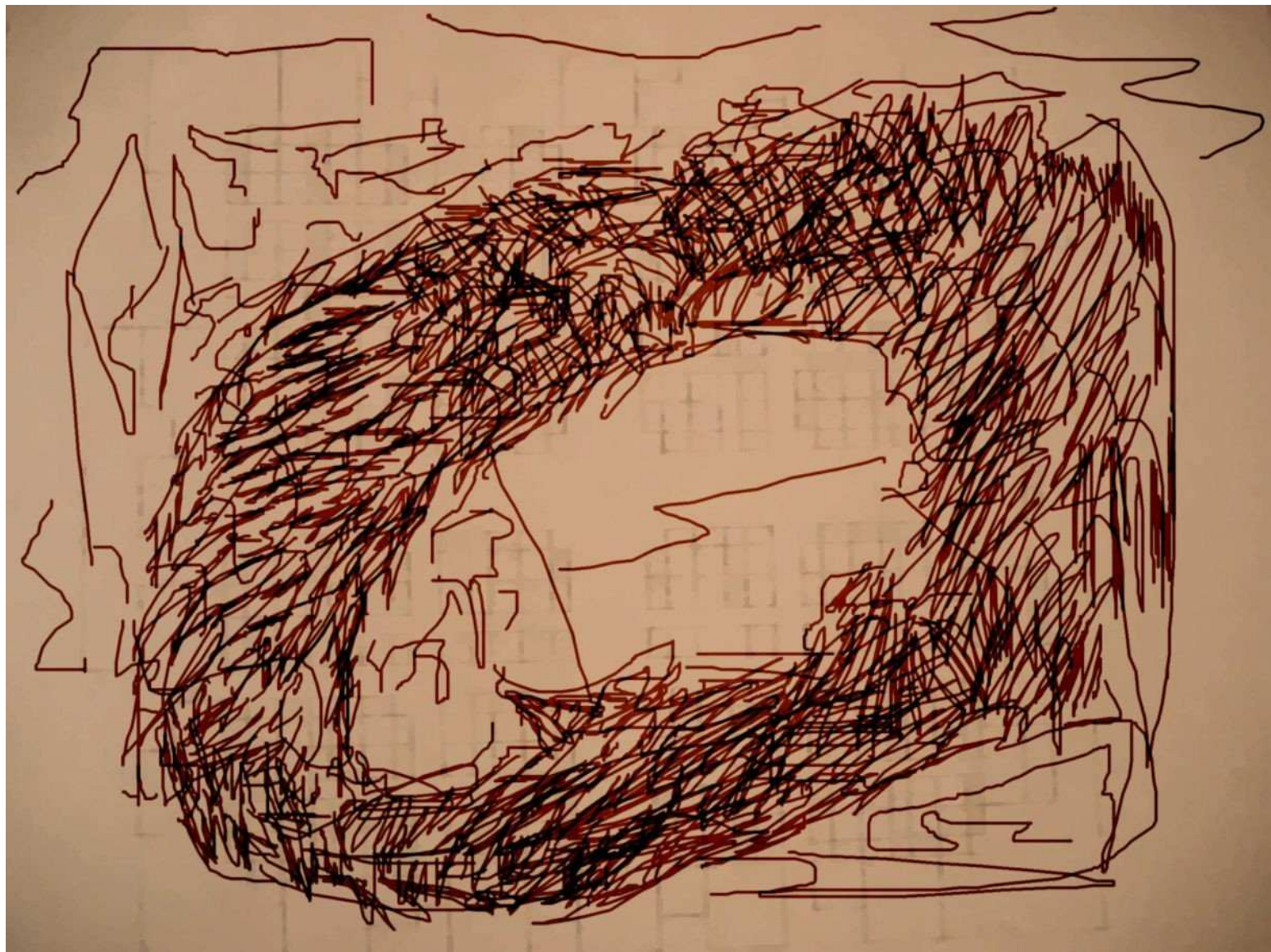


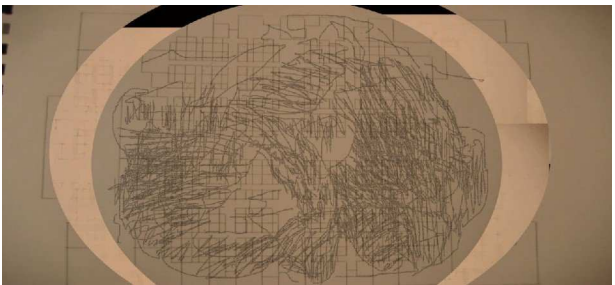
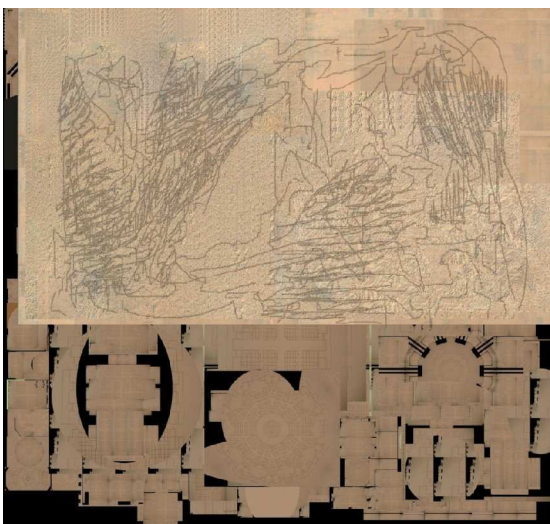
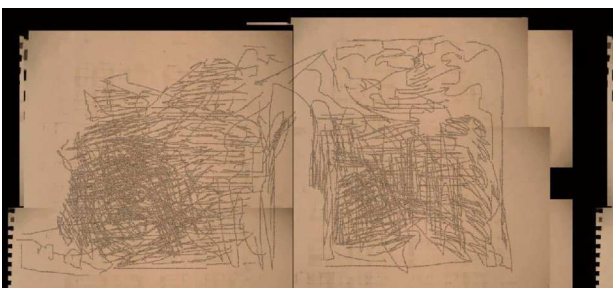
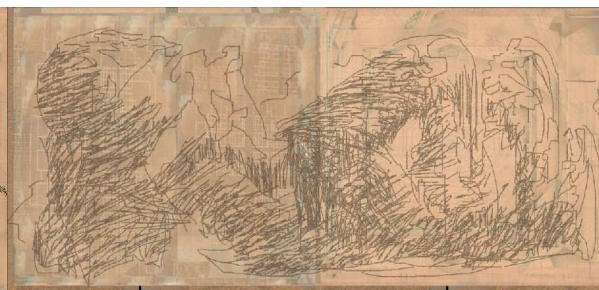




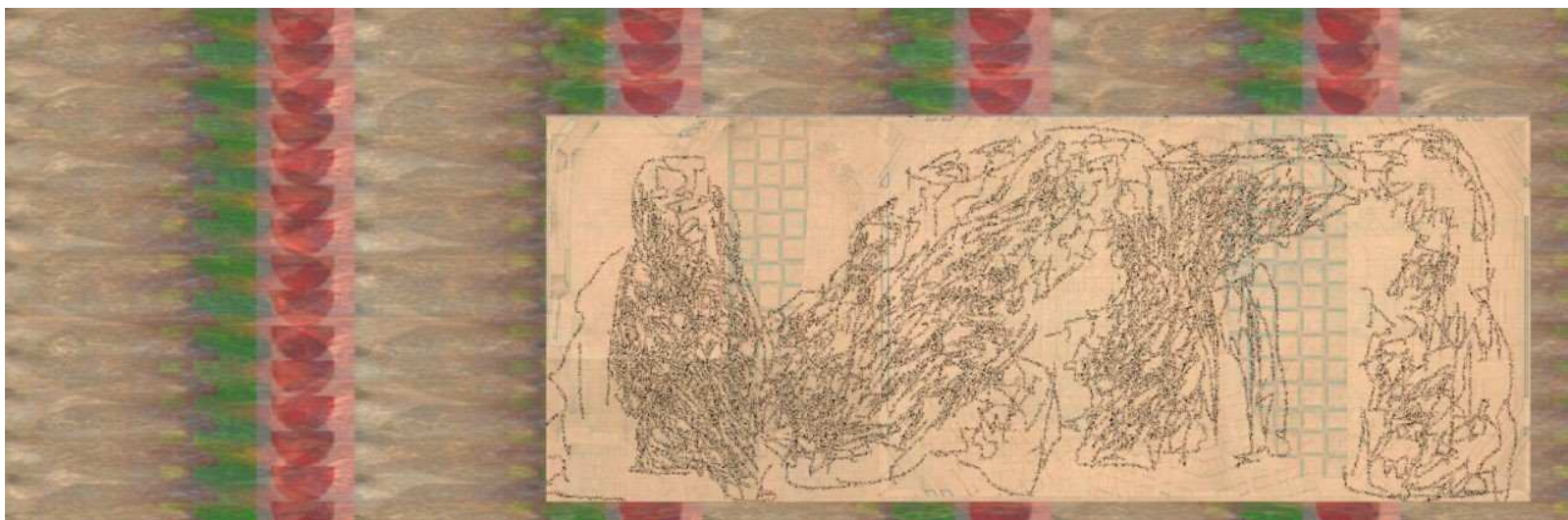




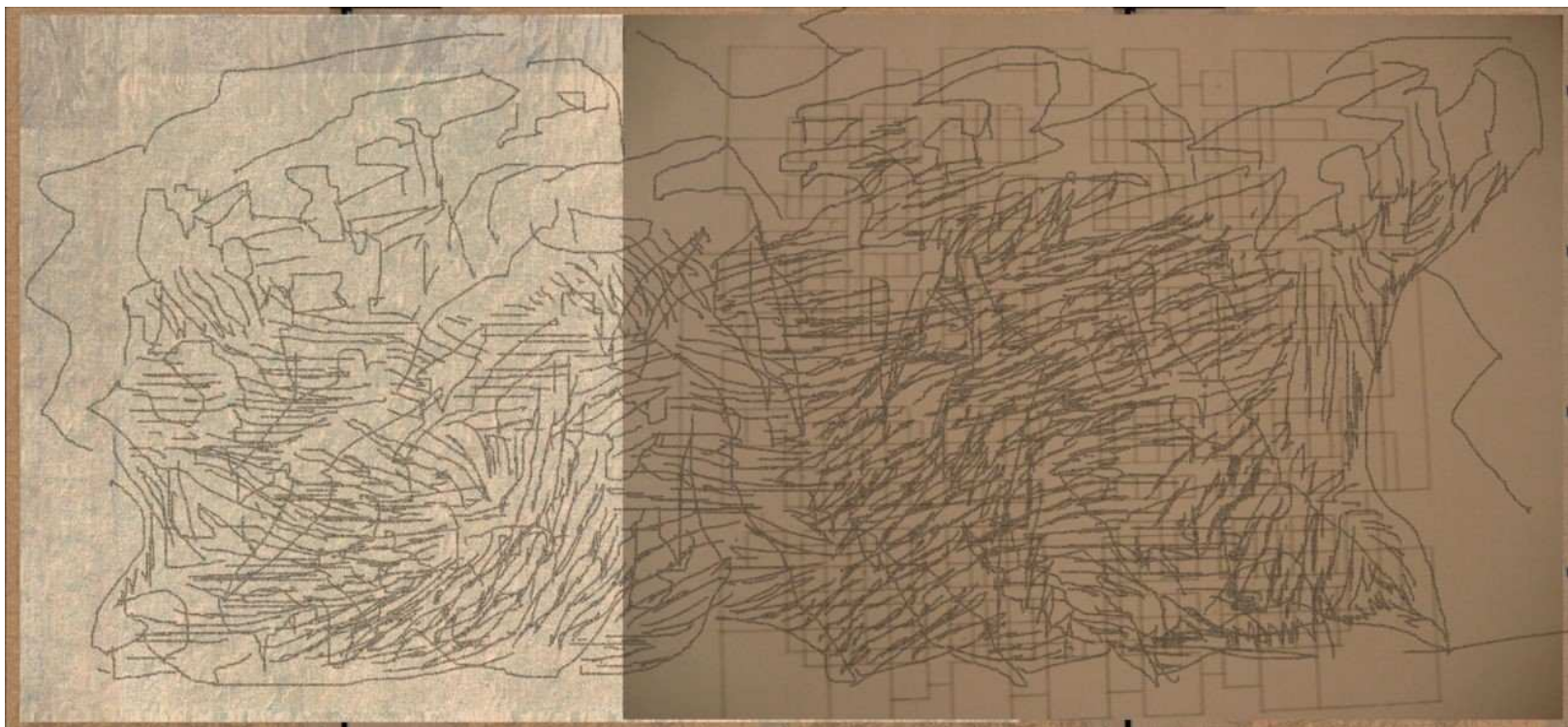


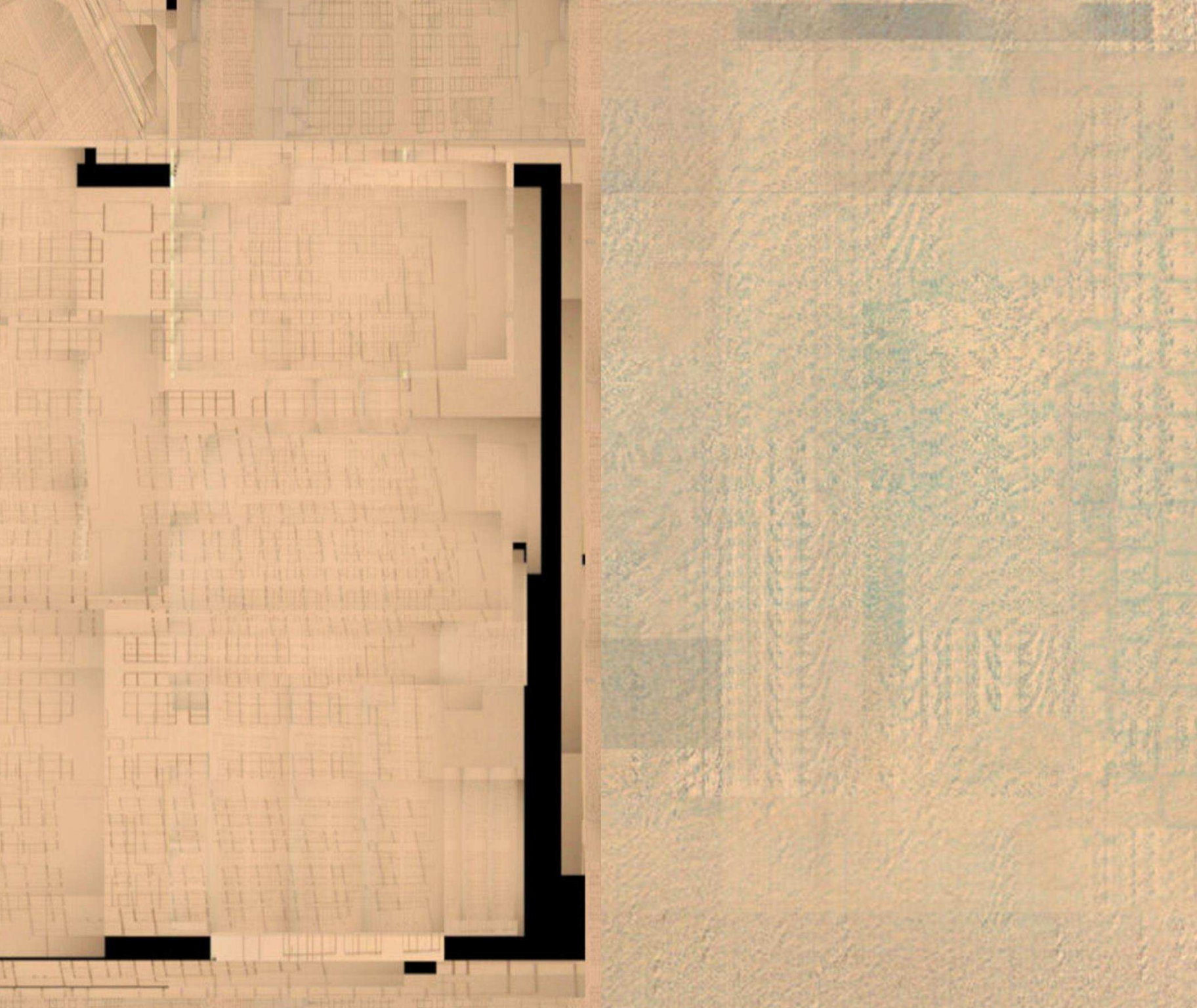


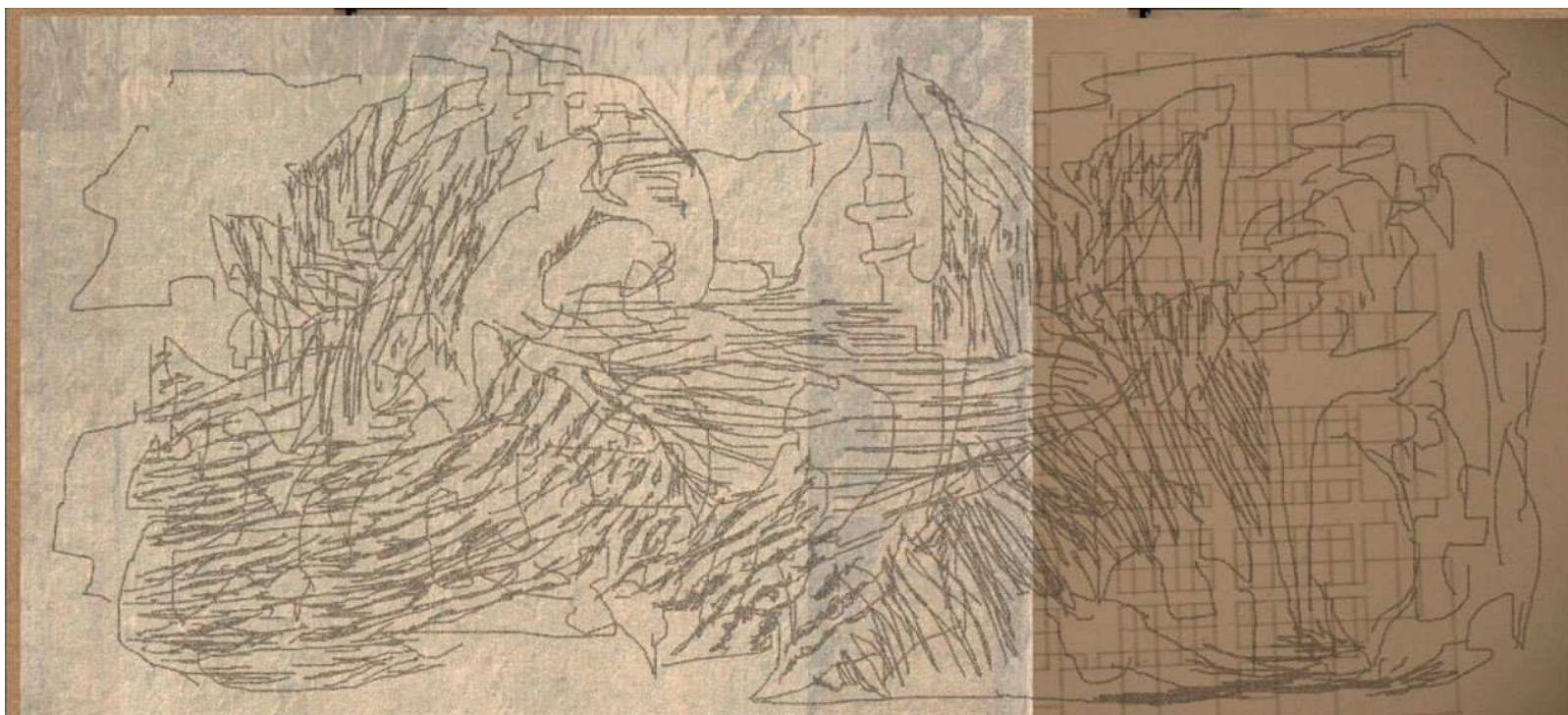


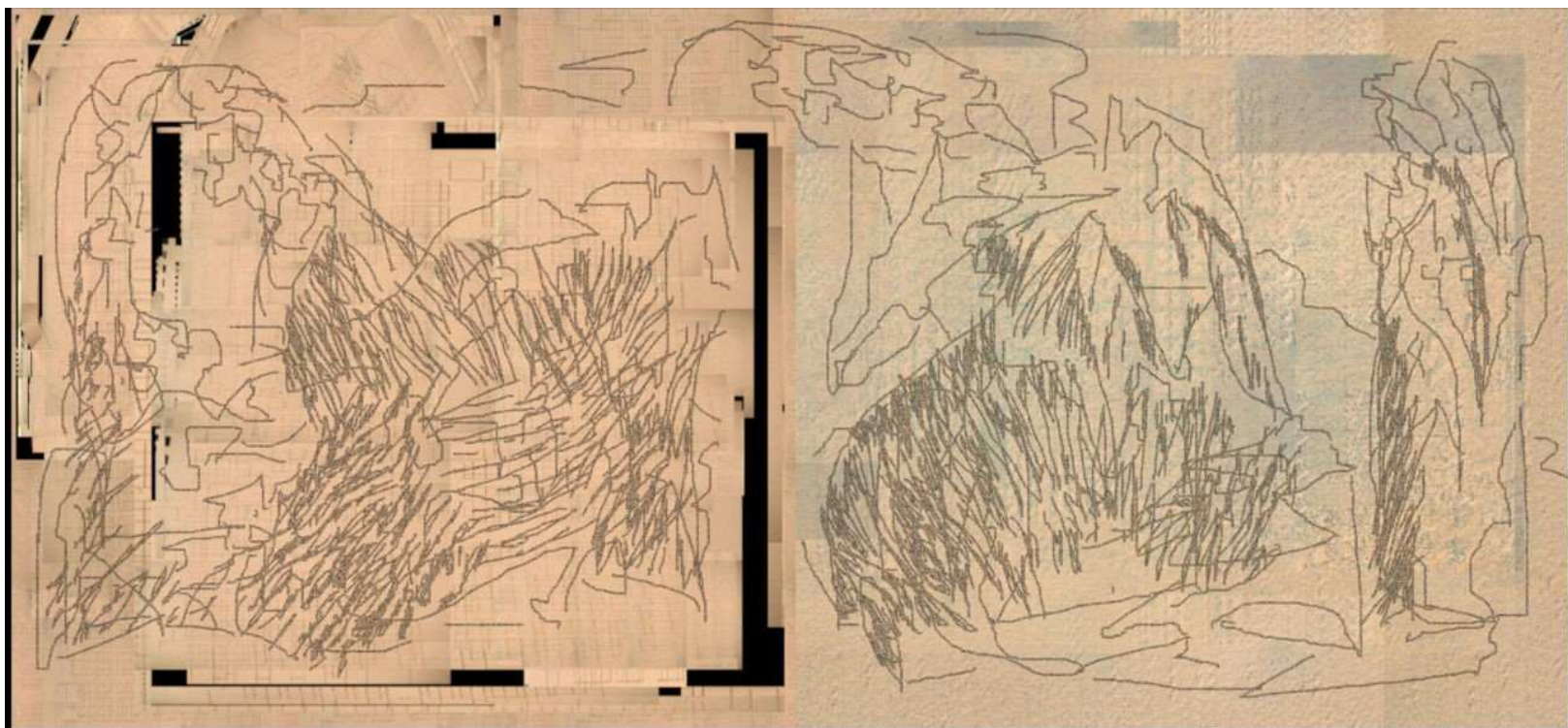


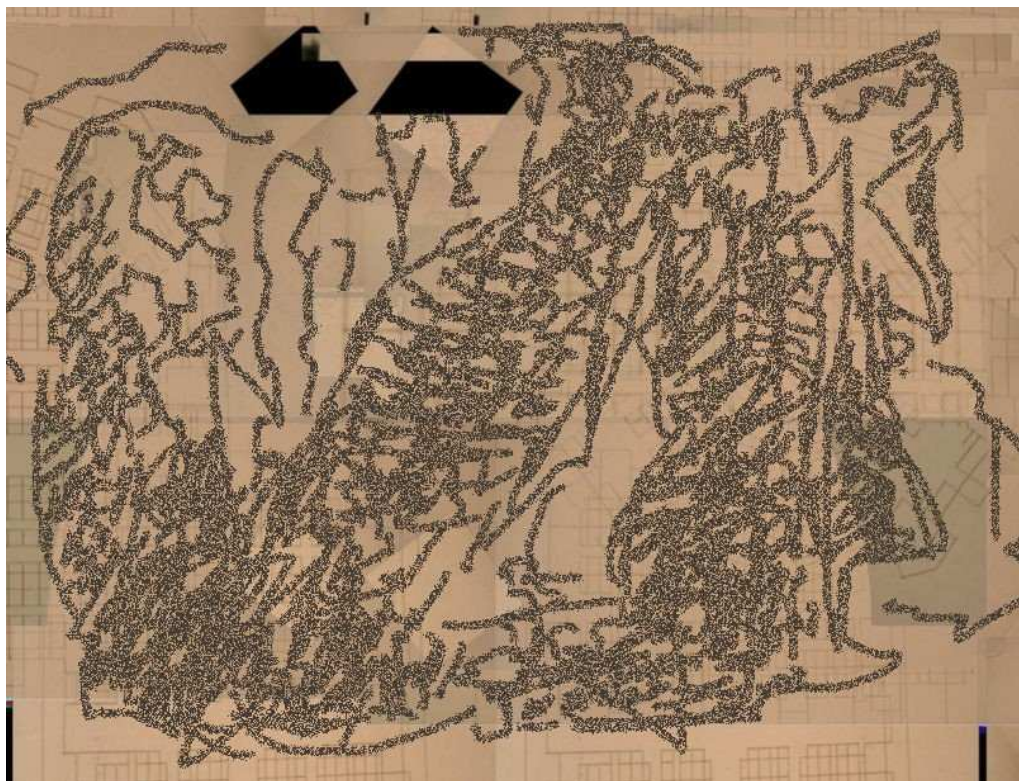


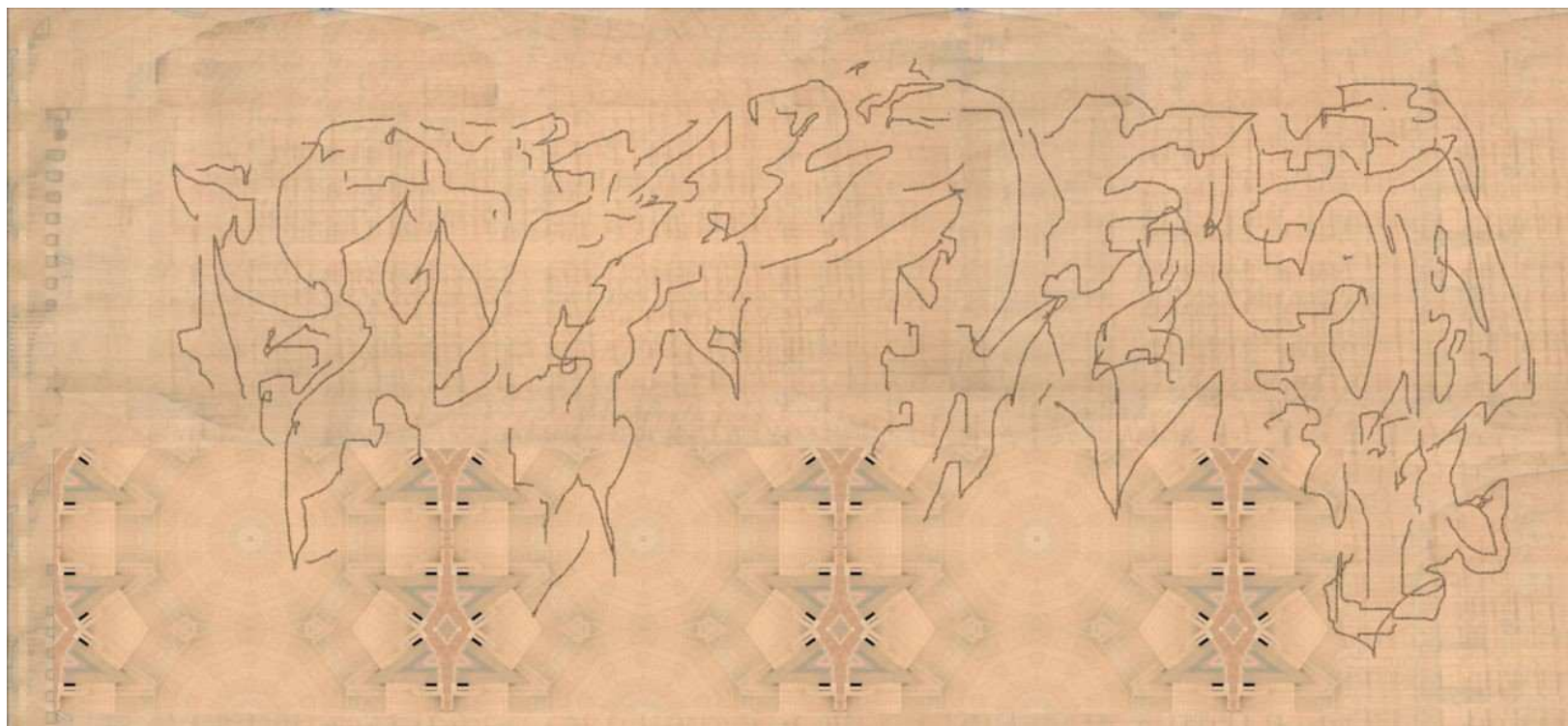


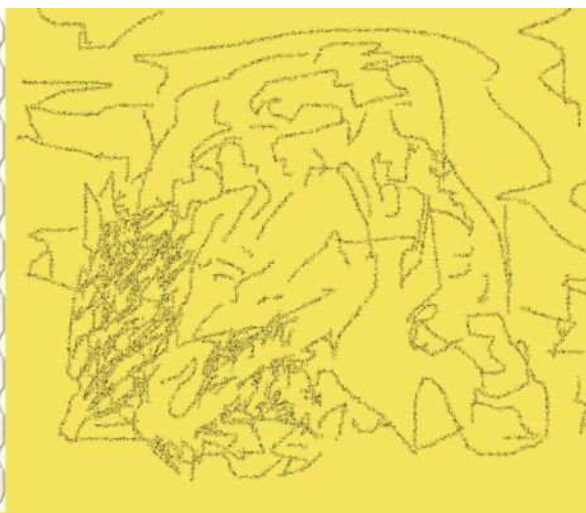
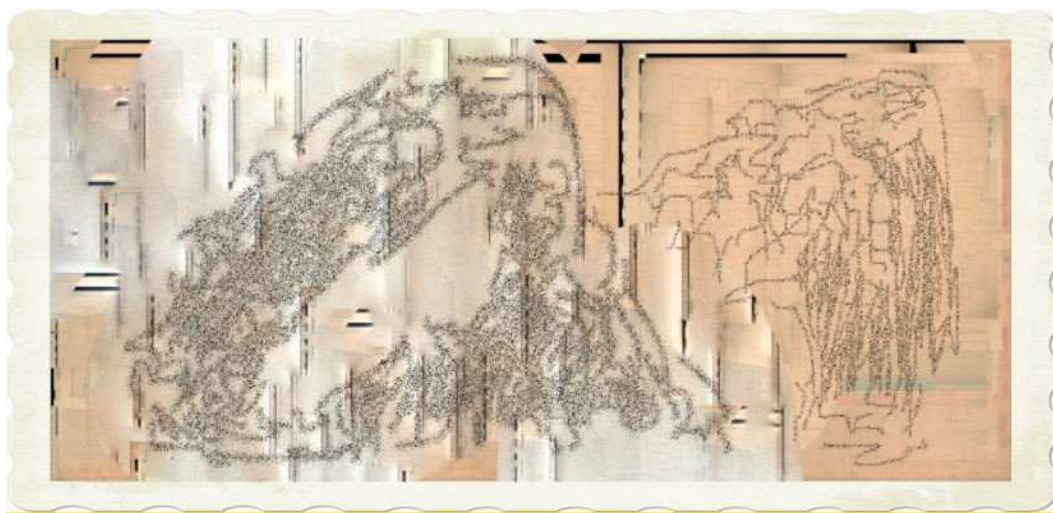


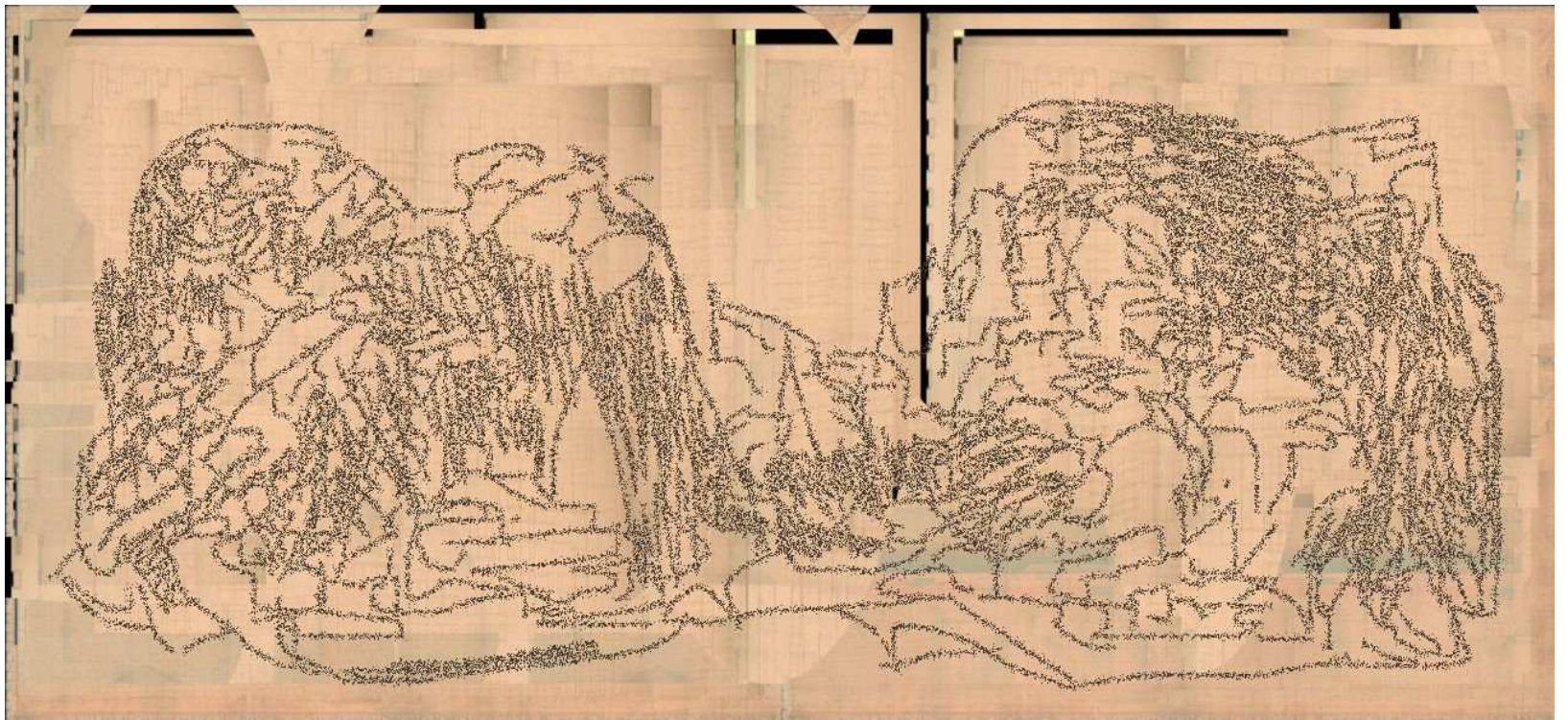


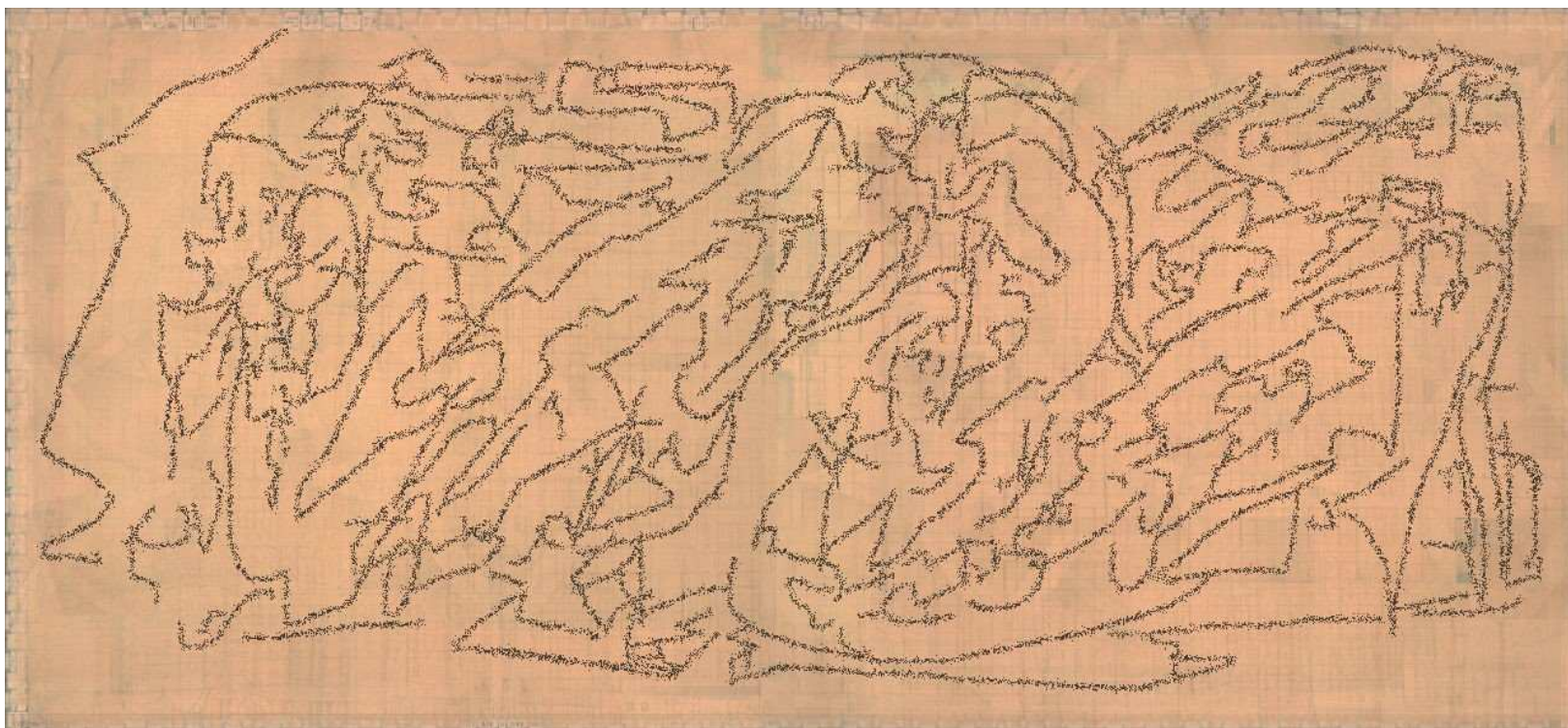


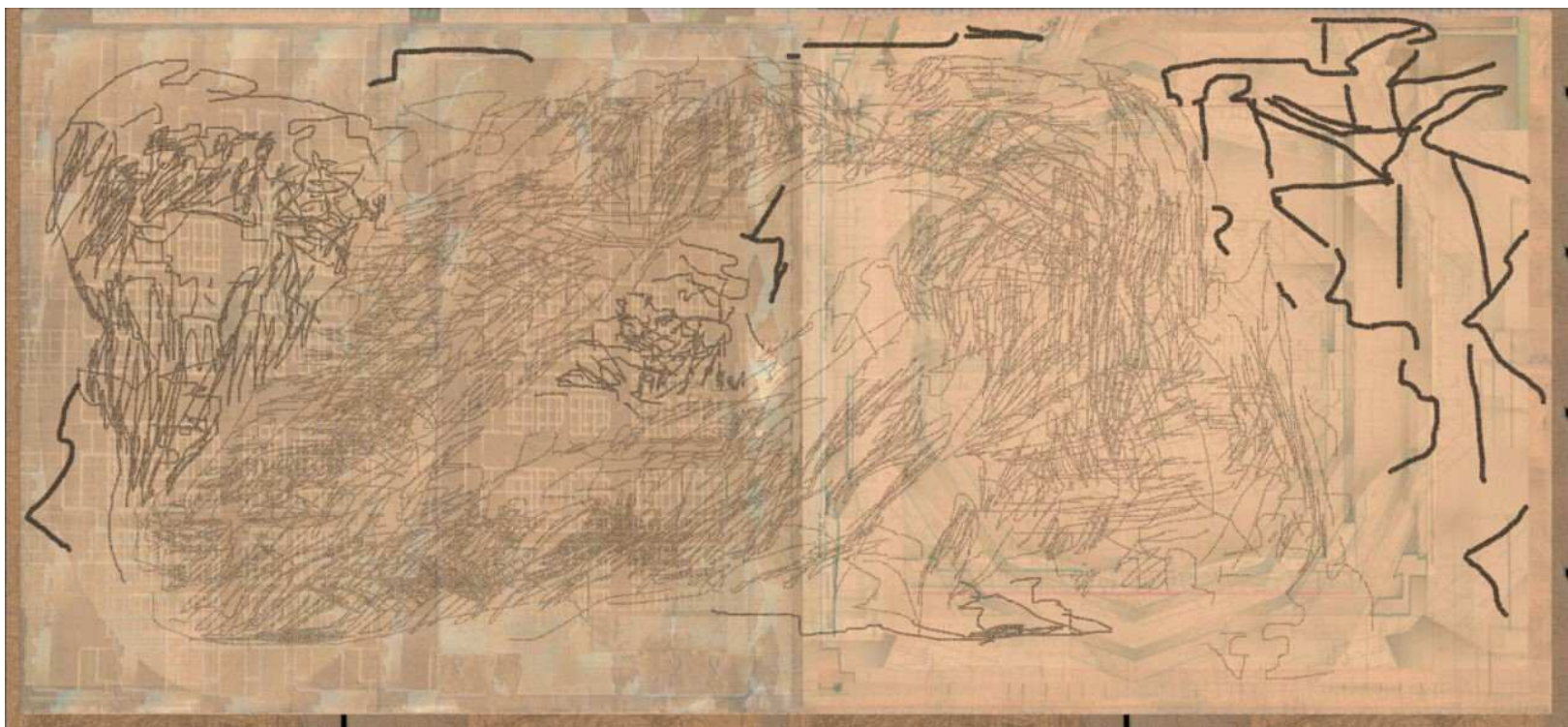




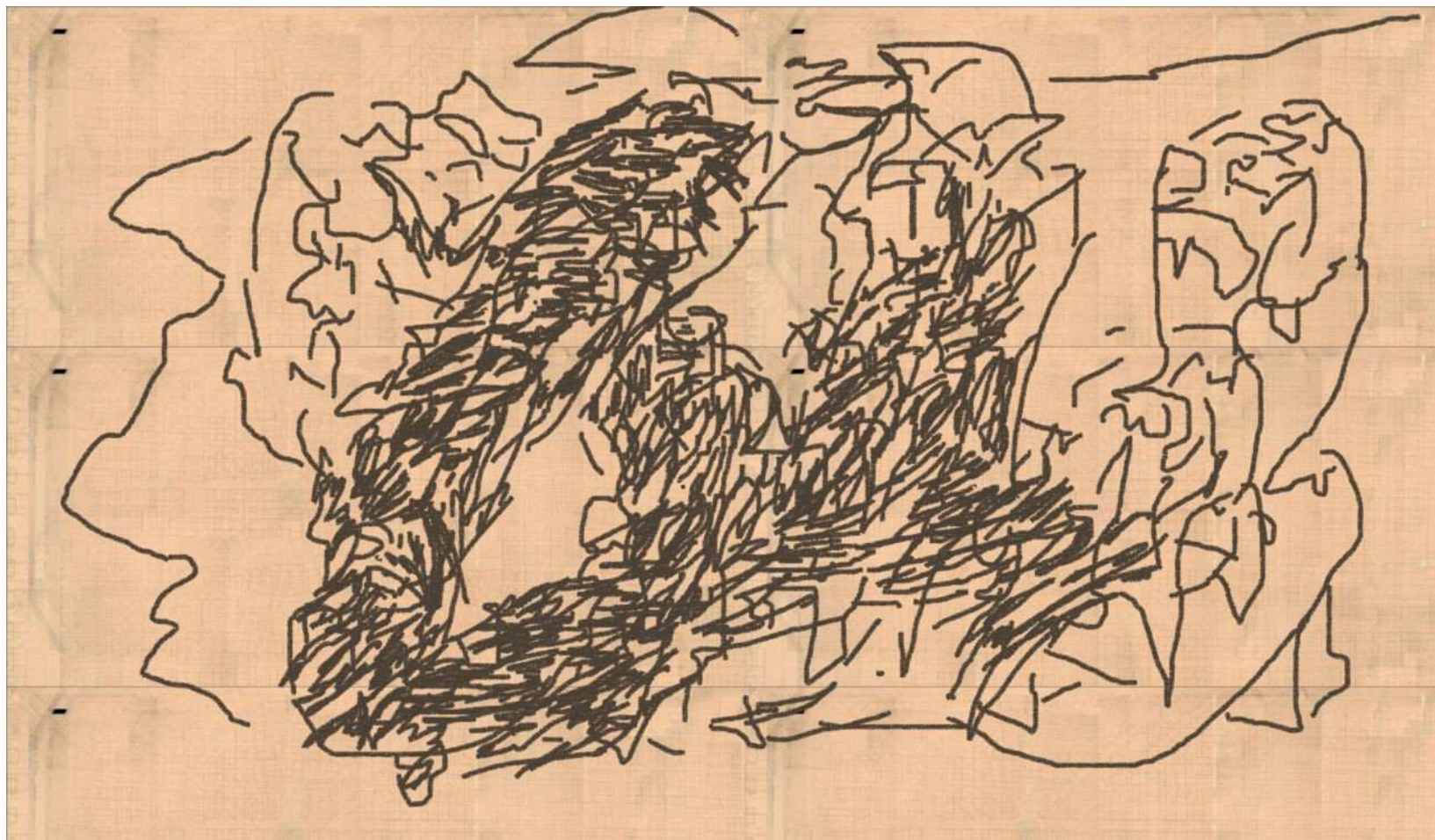


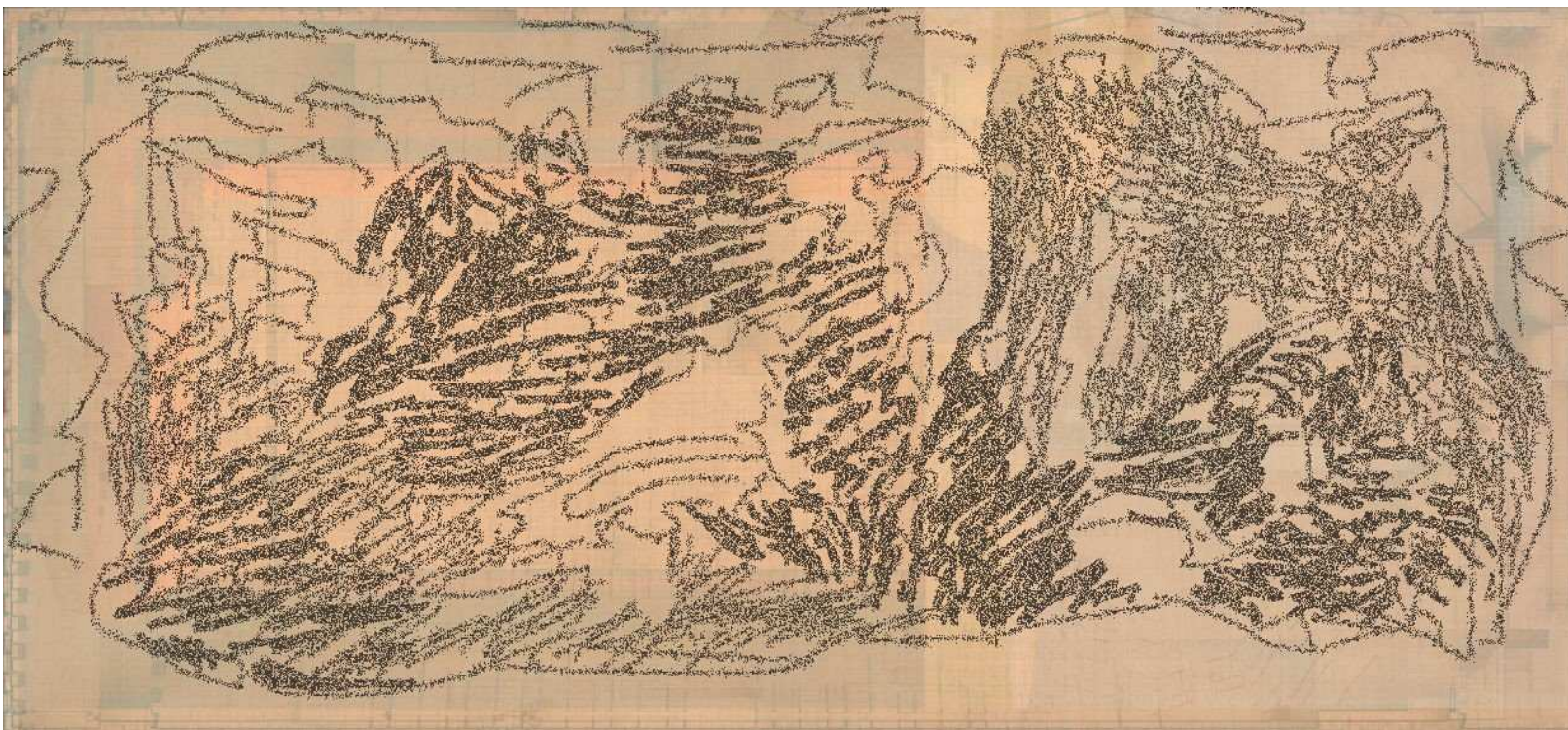


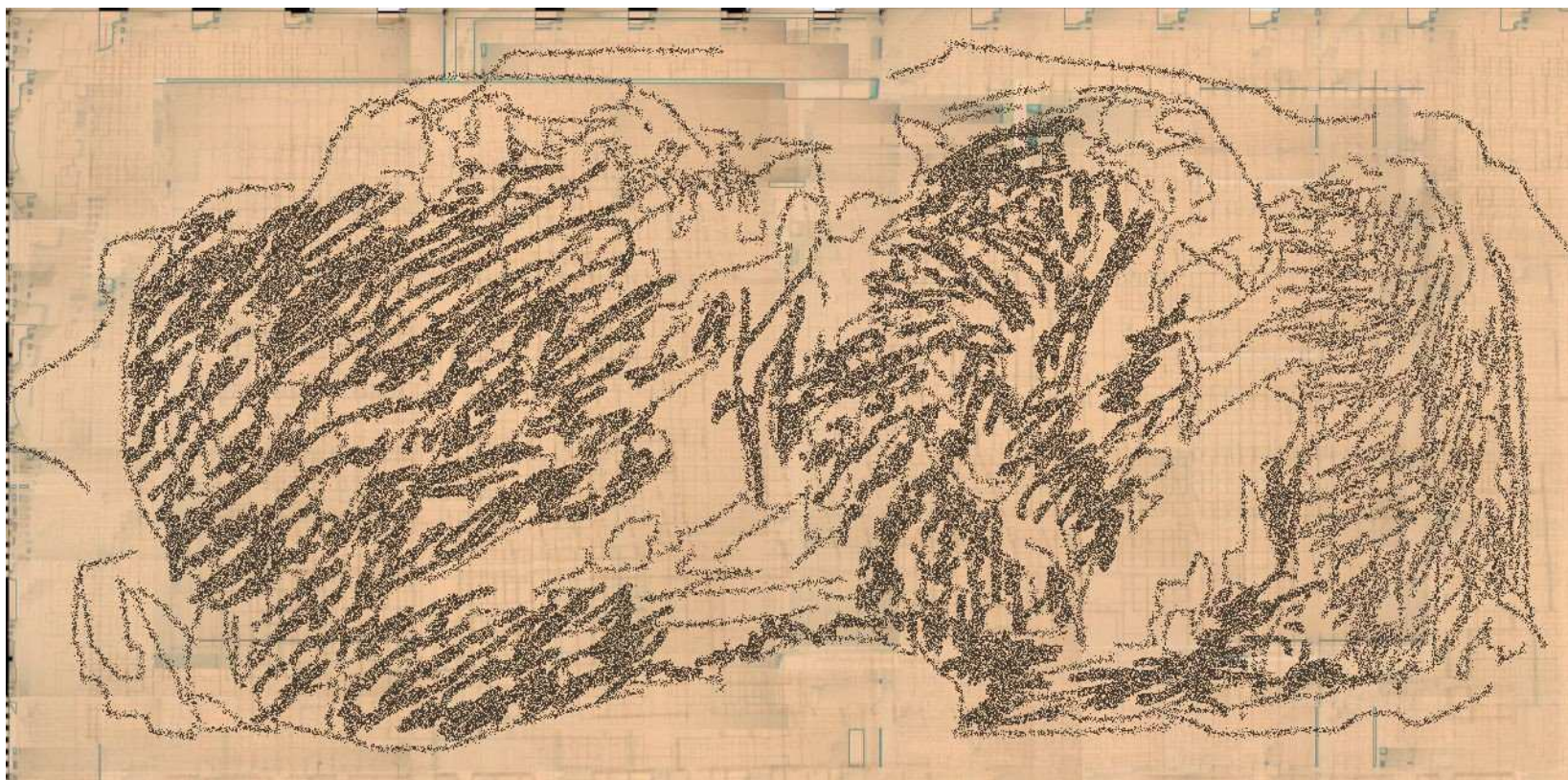




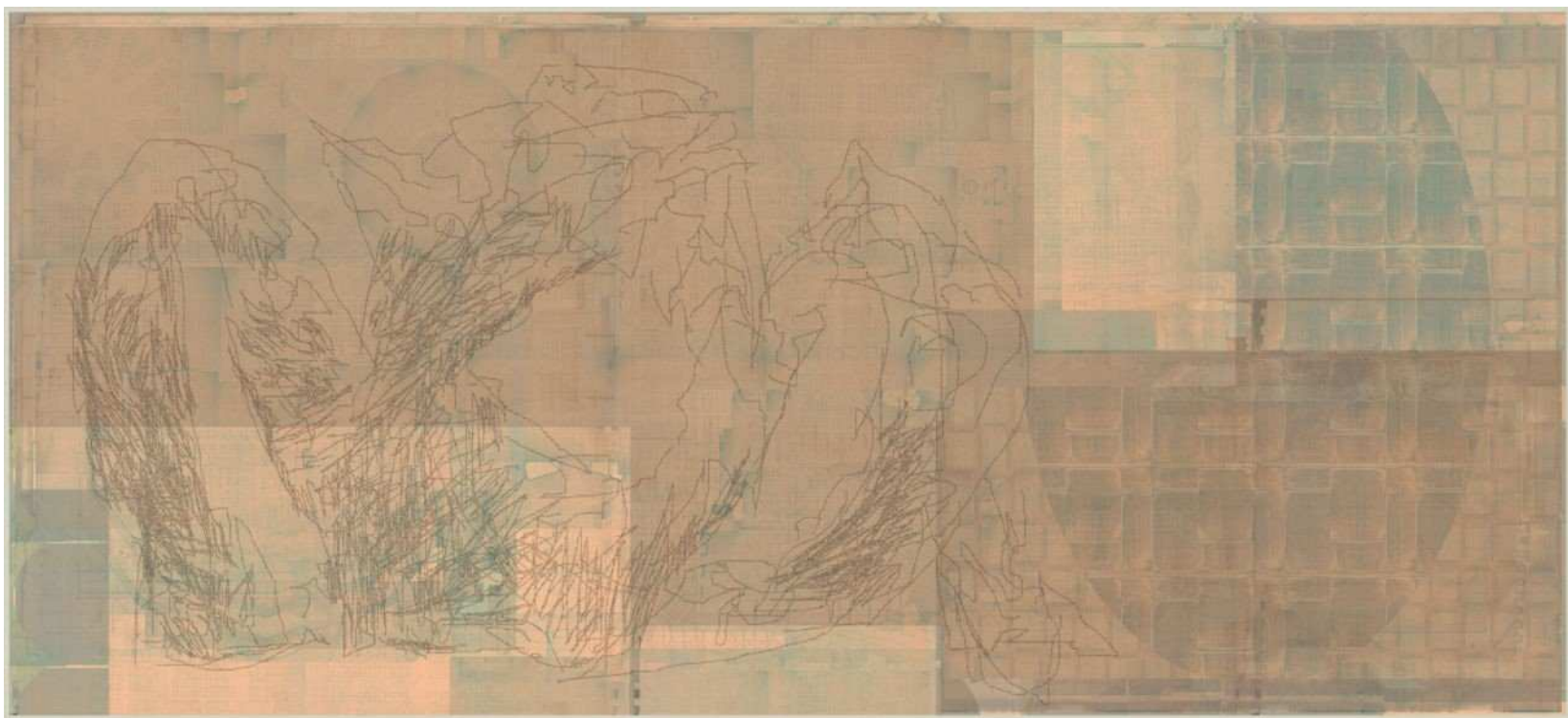


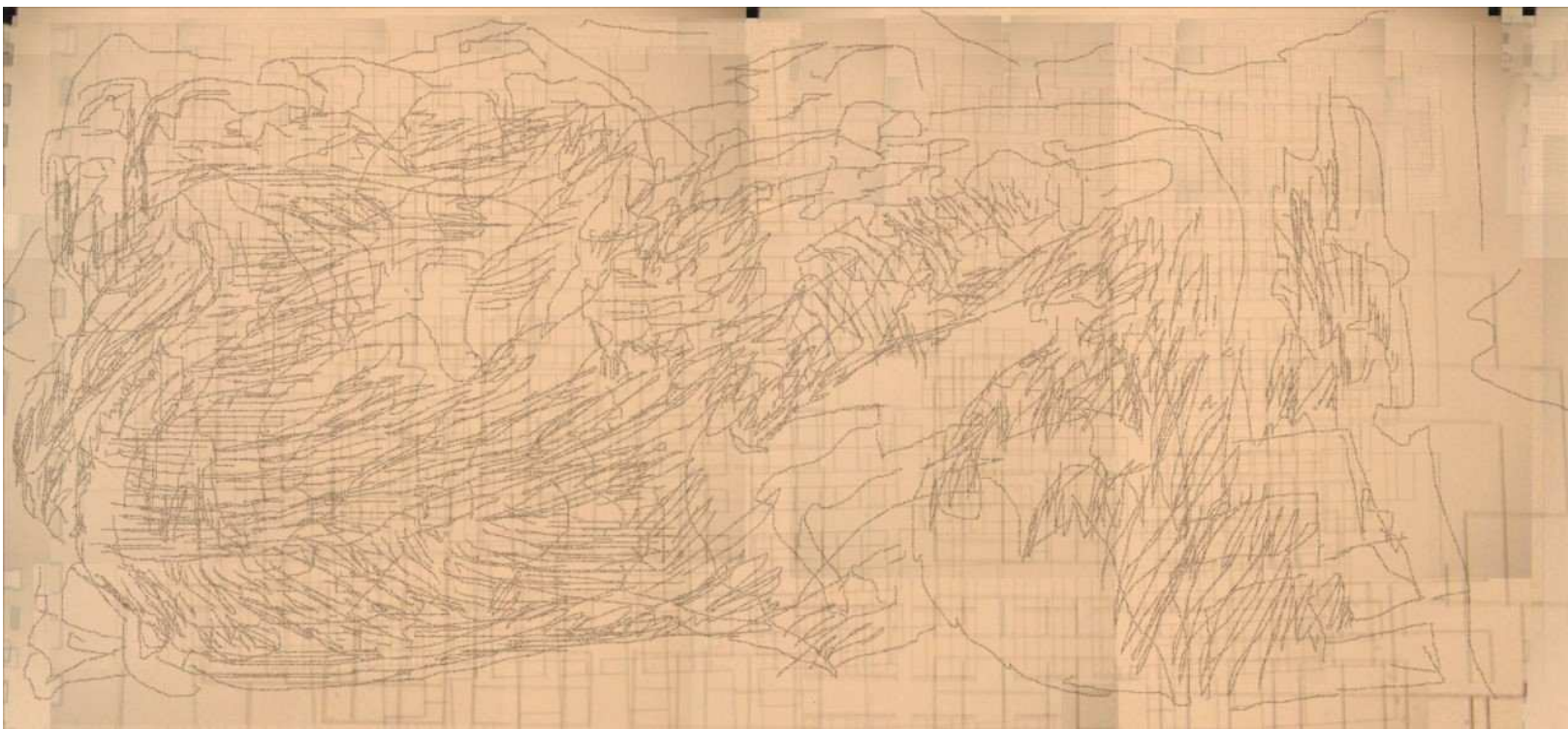


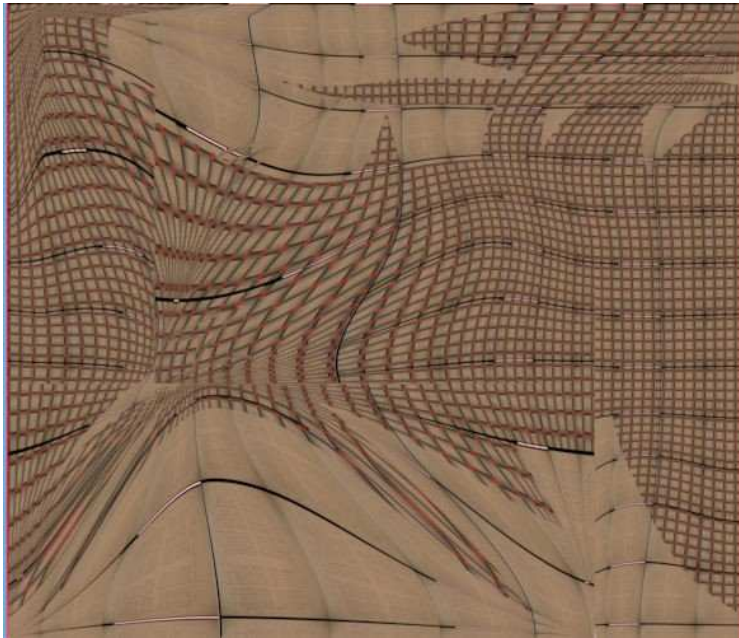




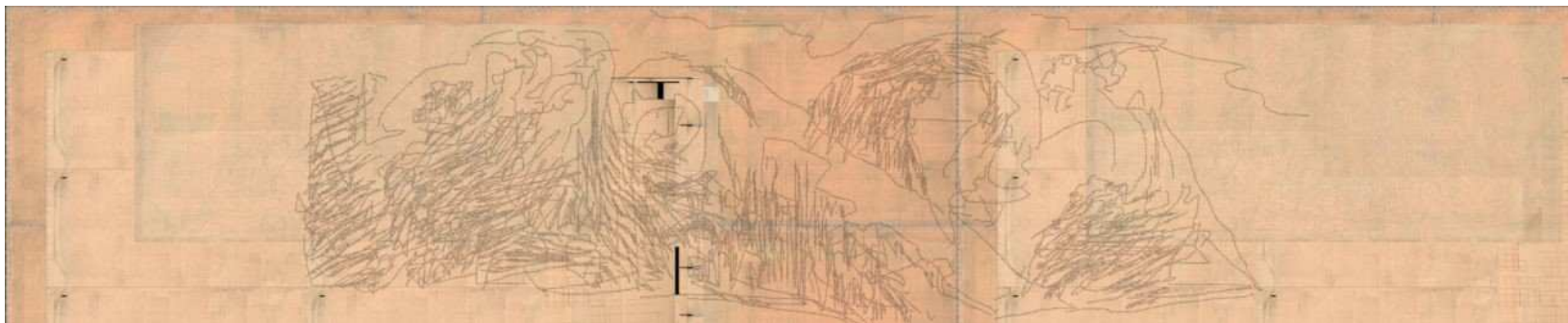


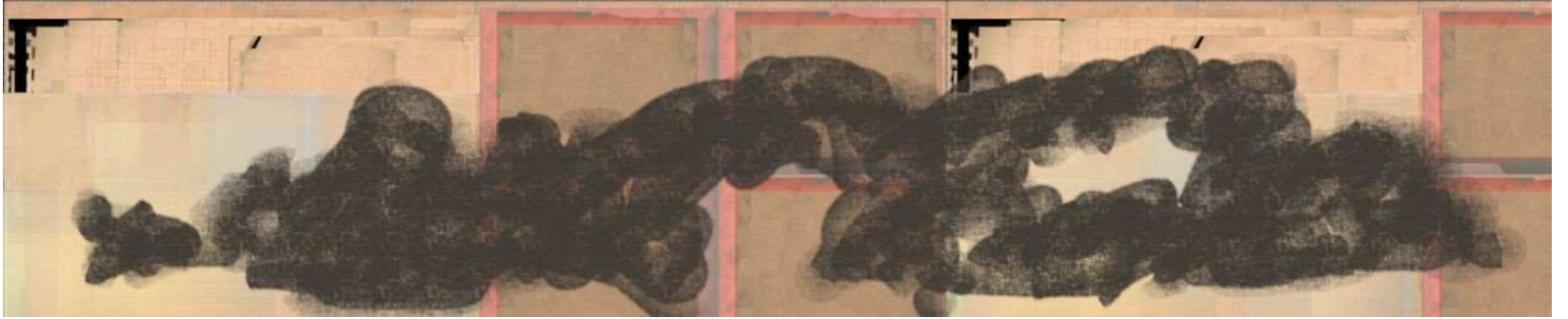


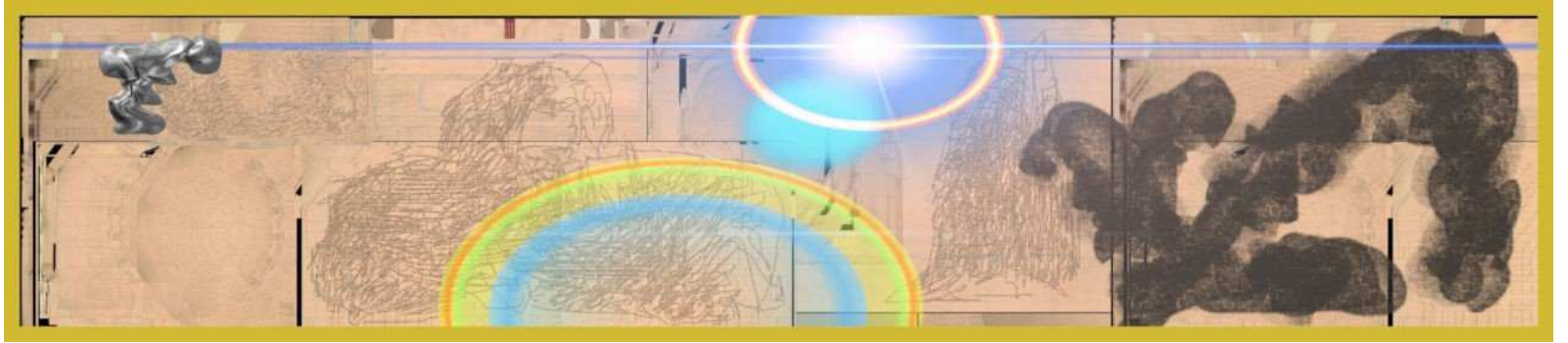




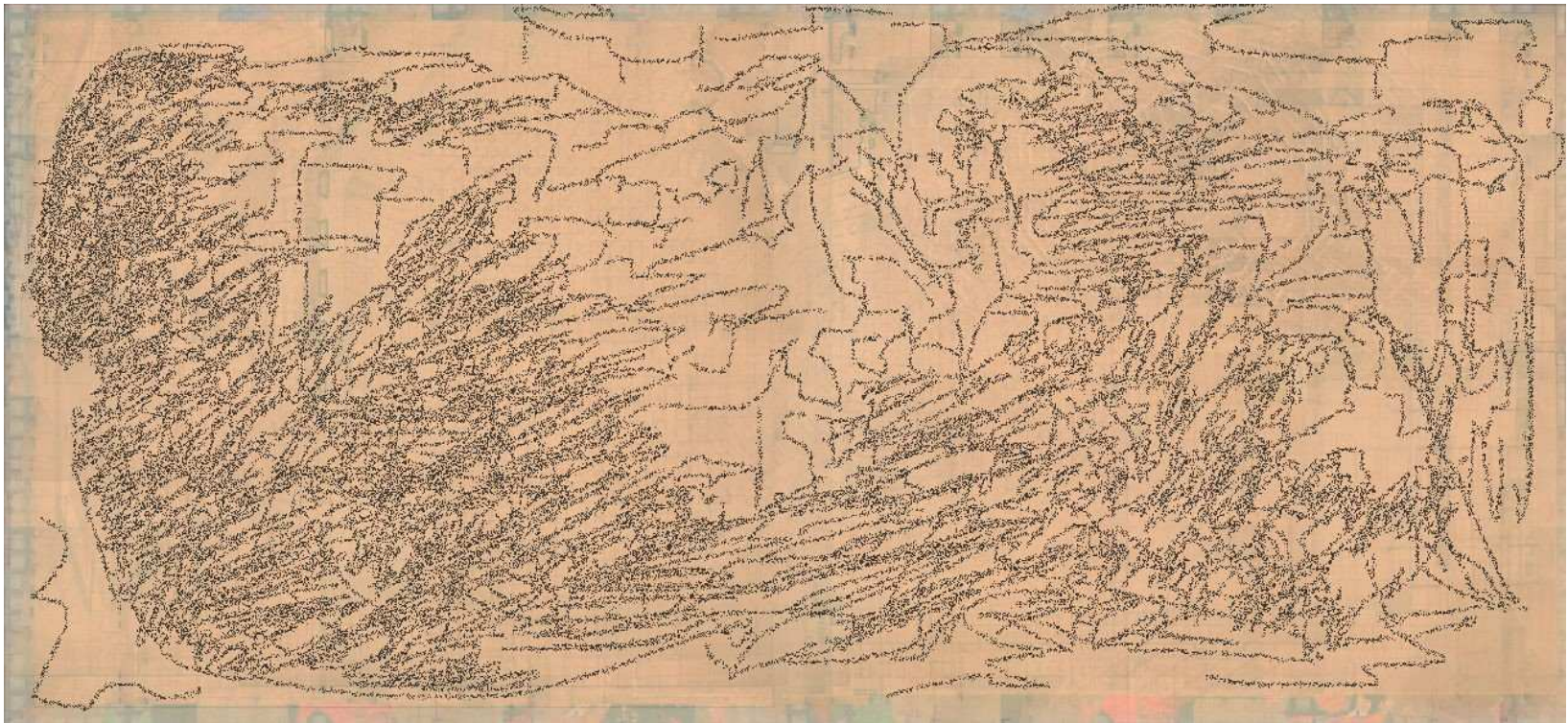
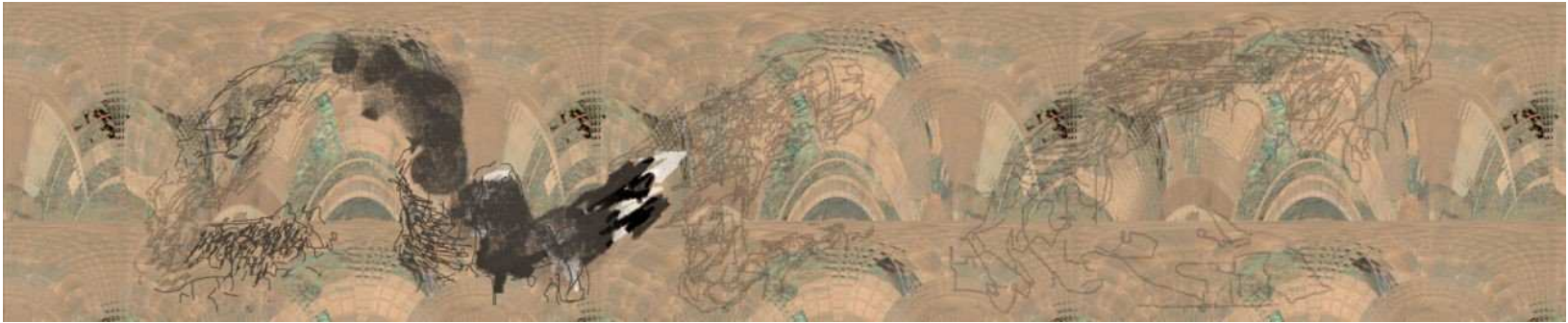
The Reflection is a shadow, the shadow is a reflection

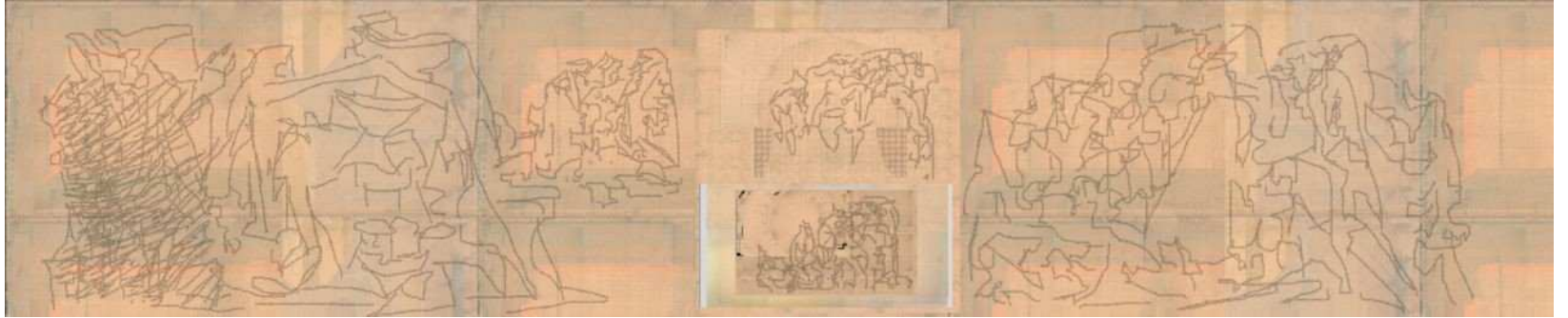


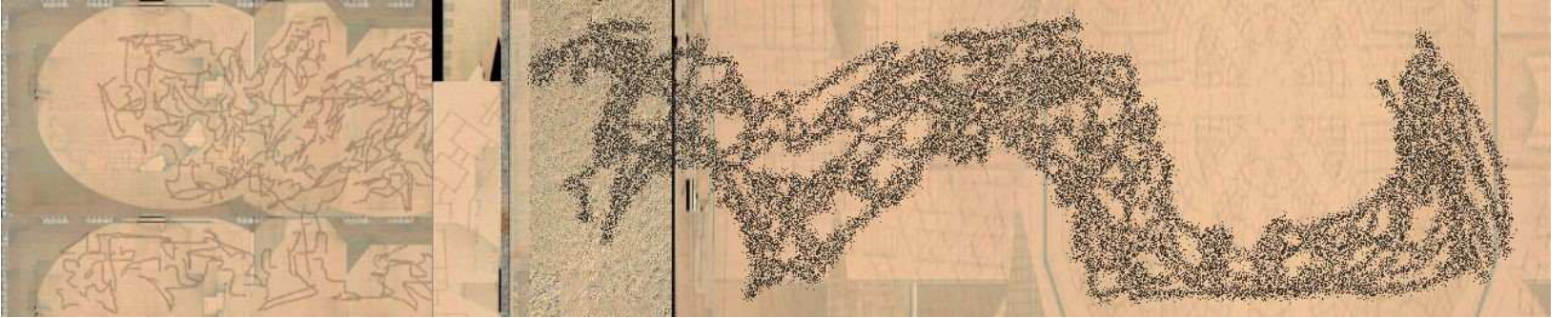


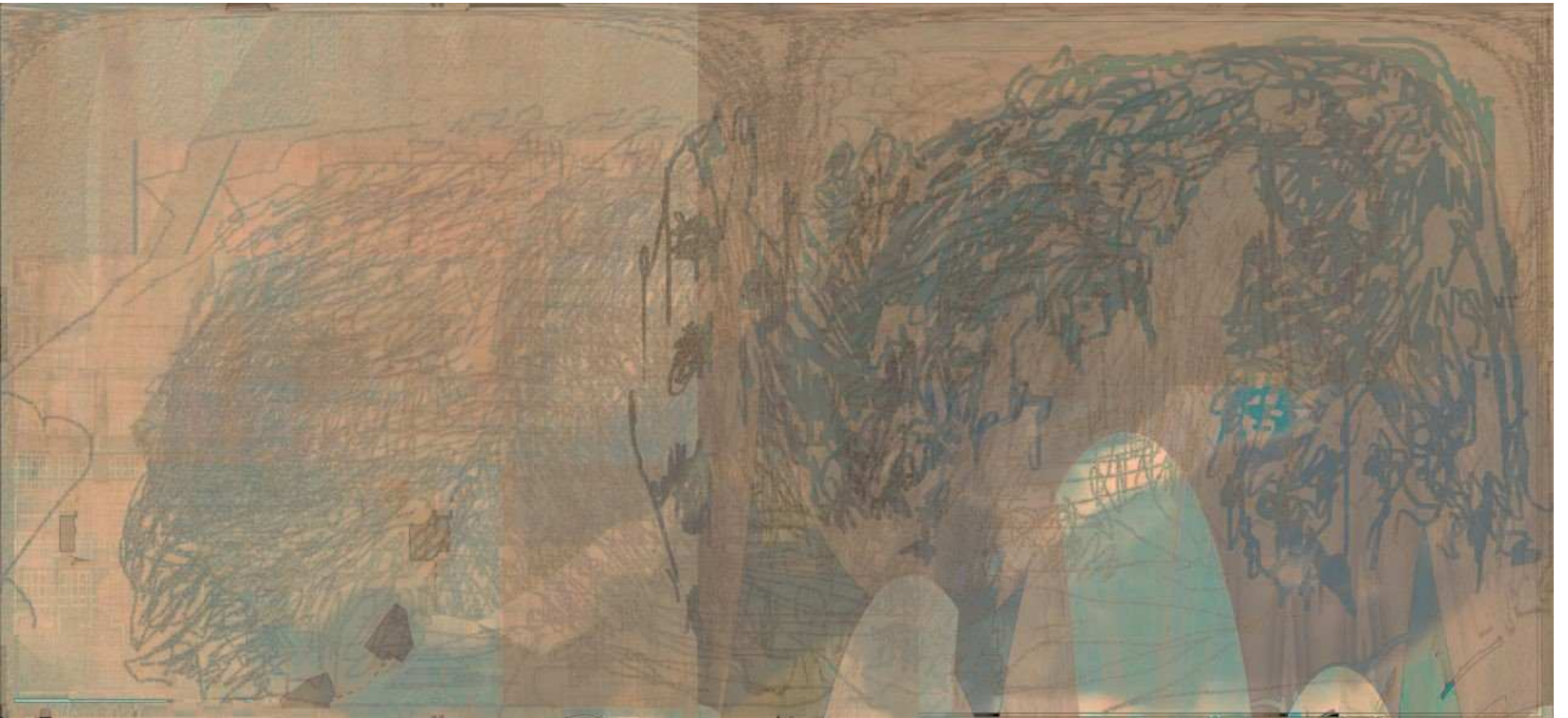
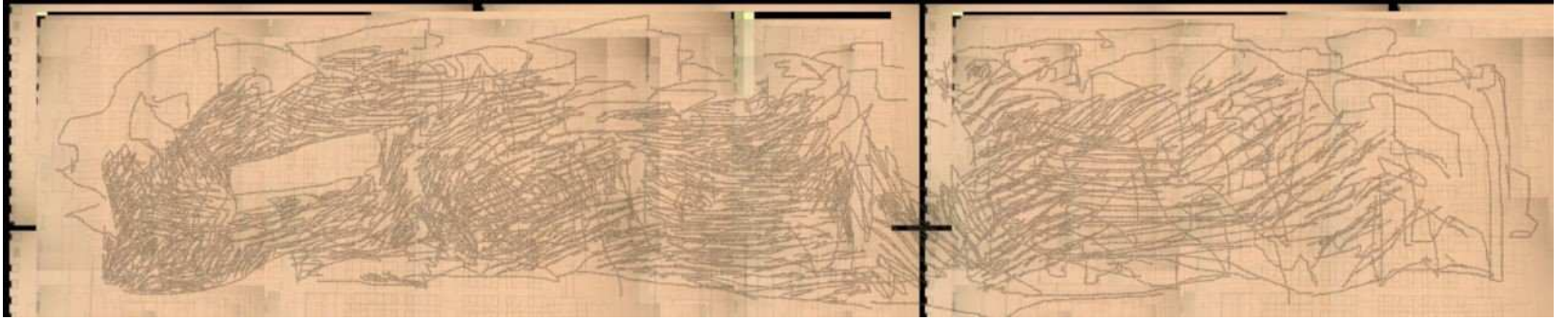


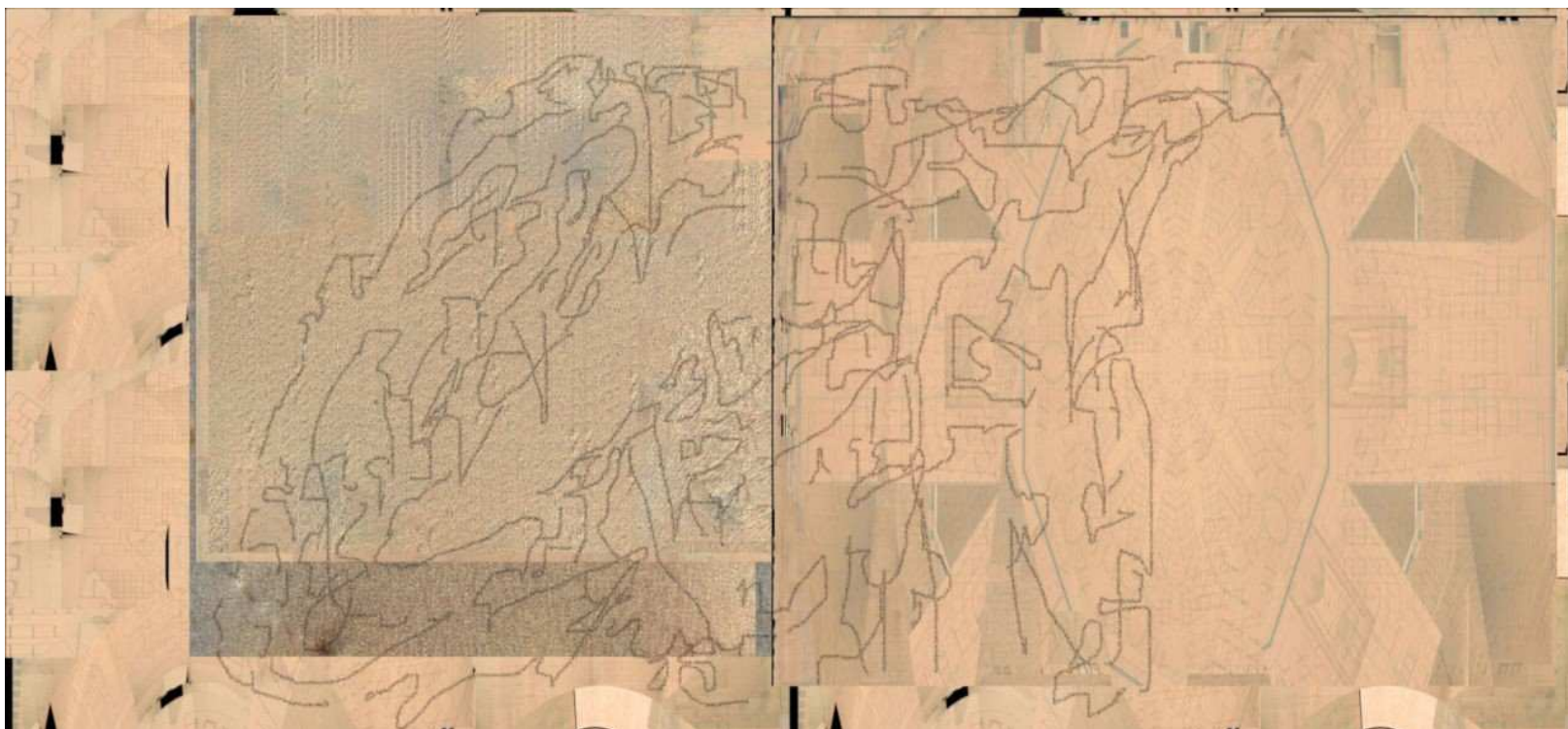




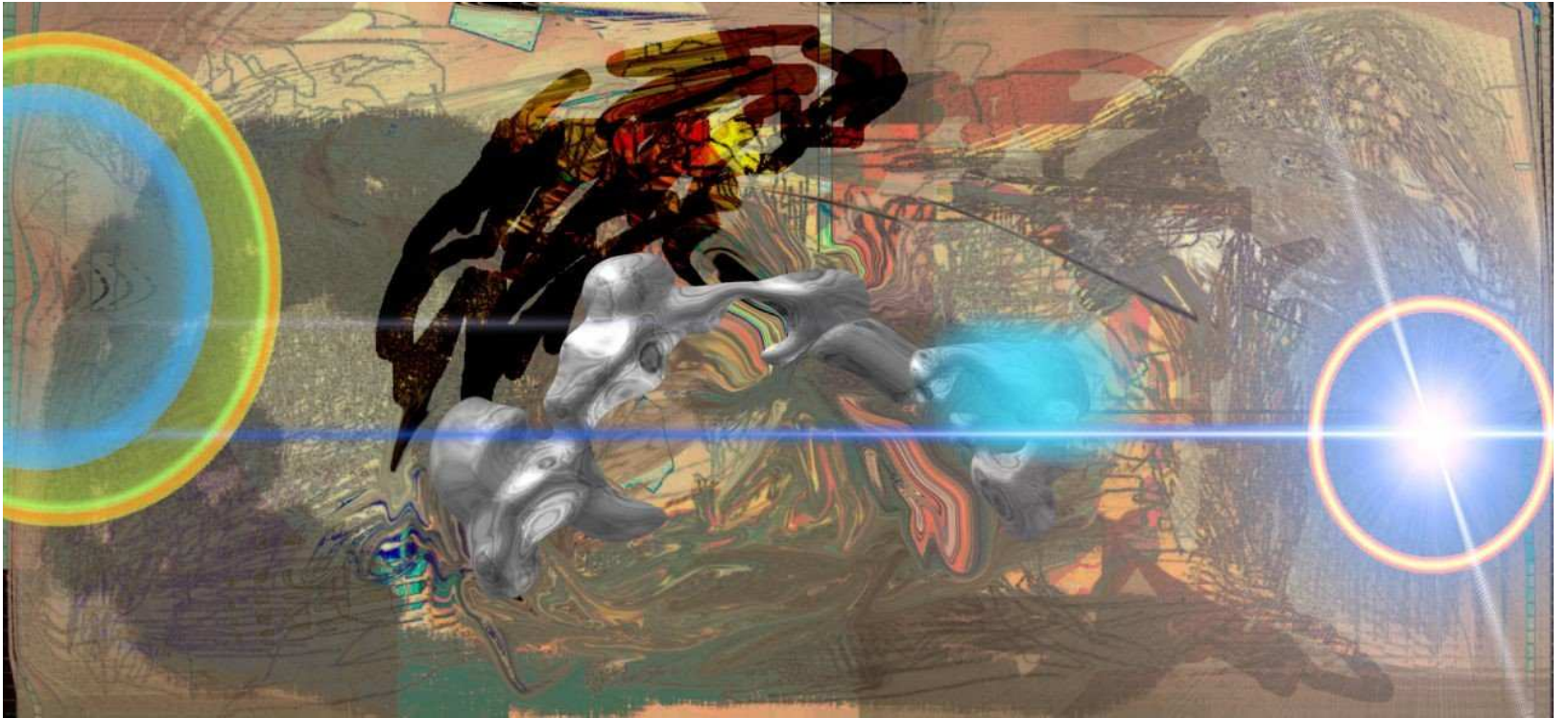


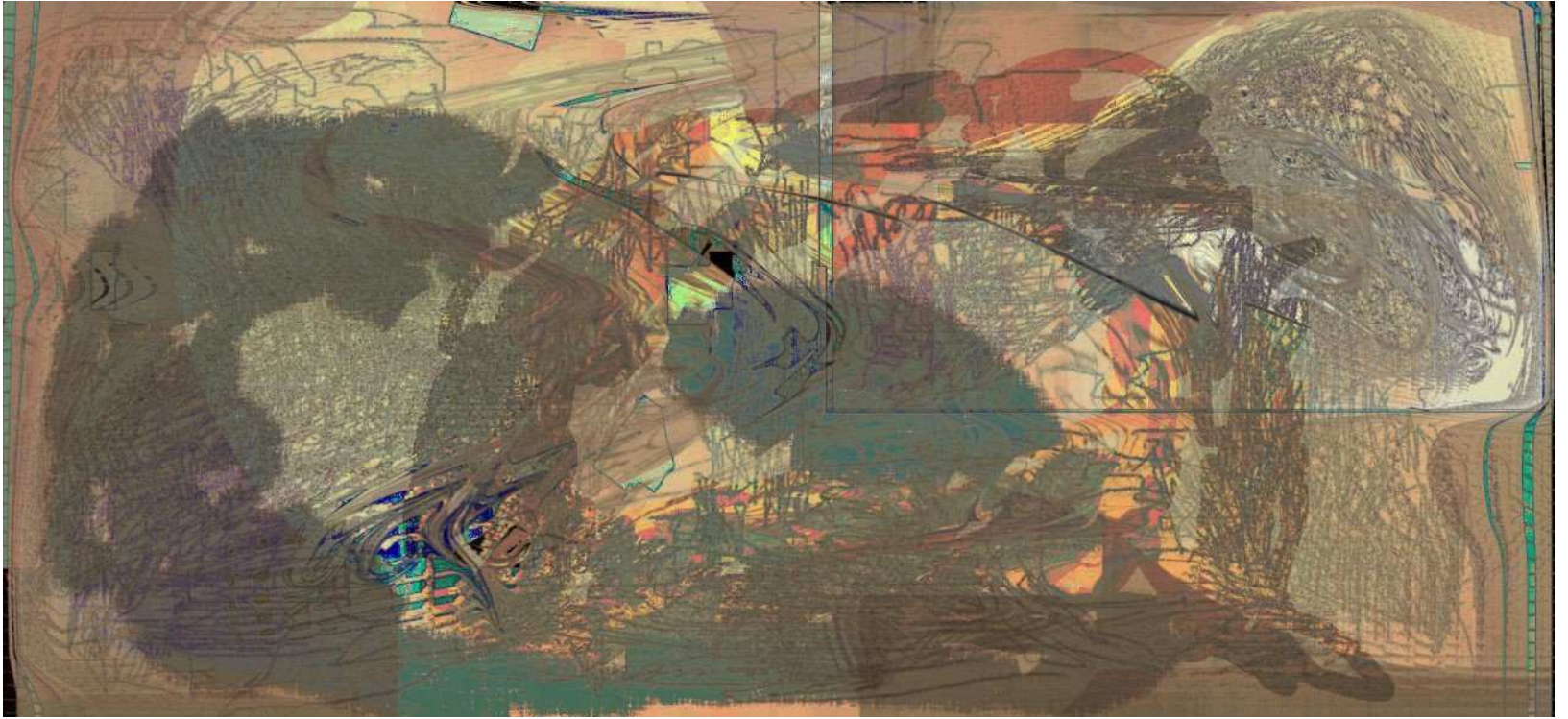






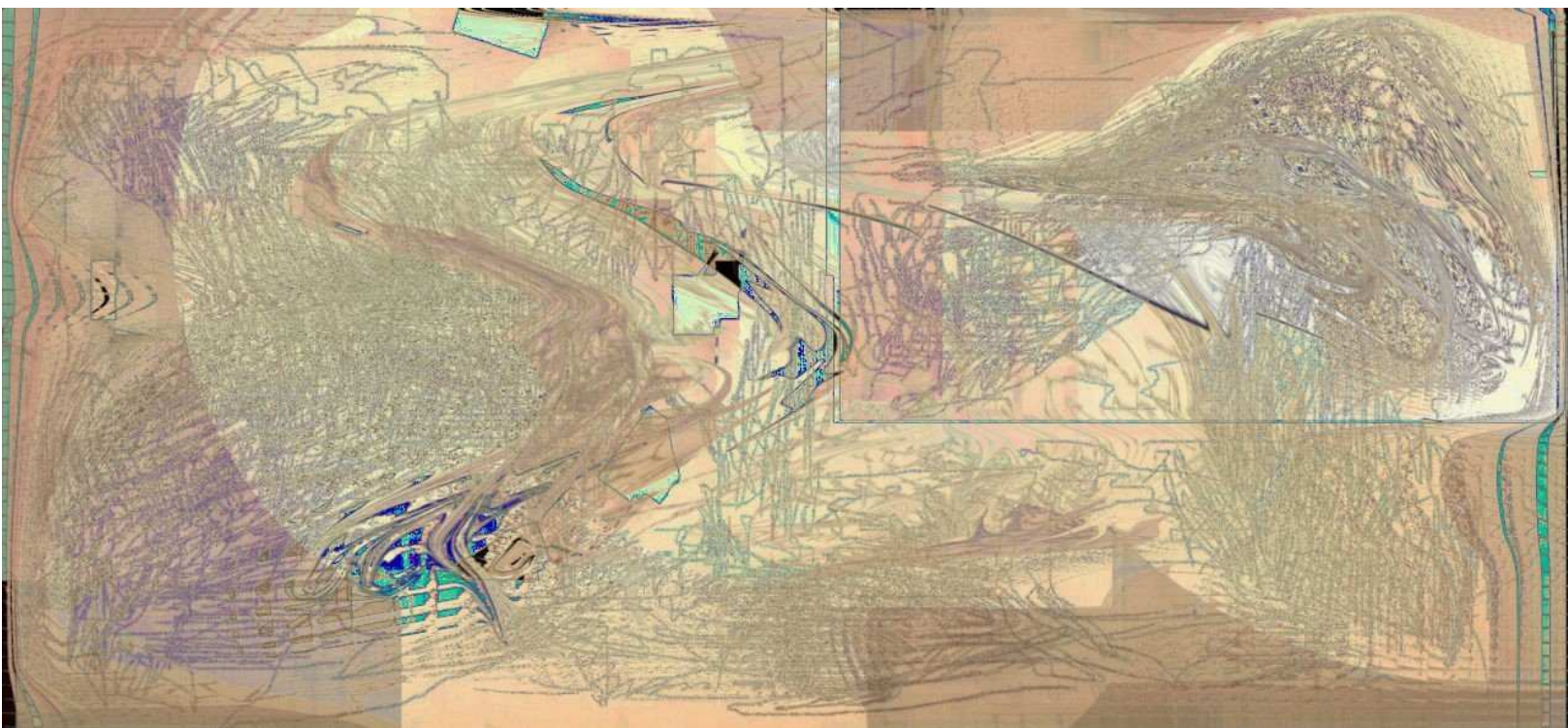


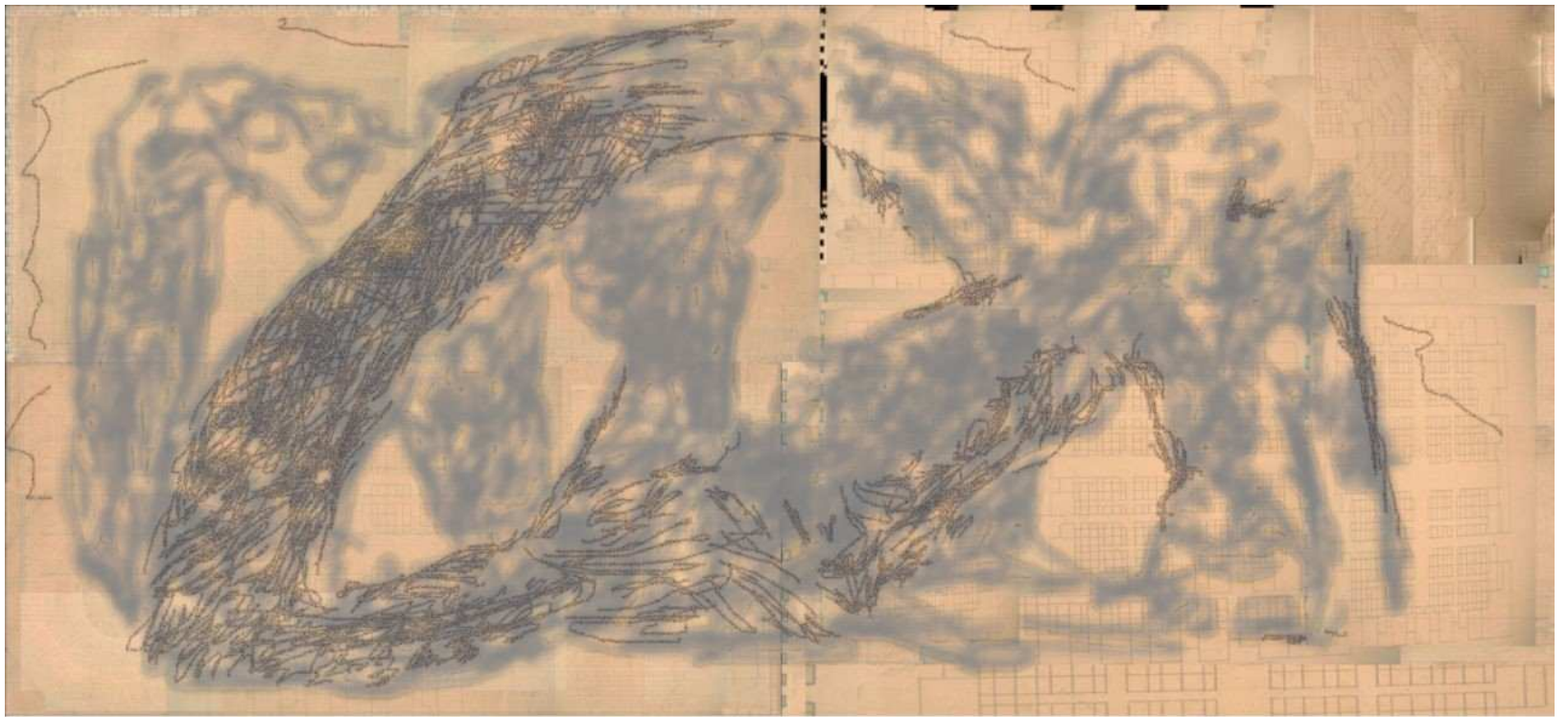


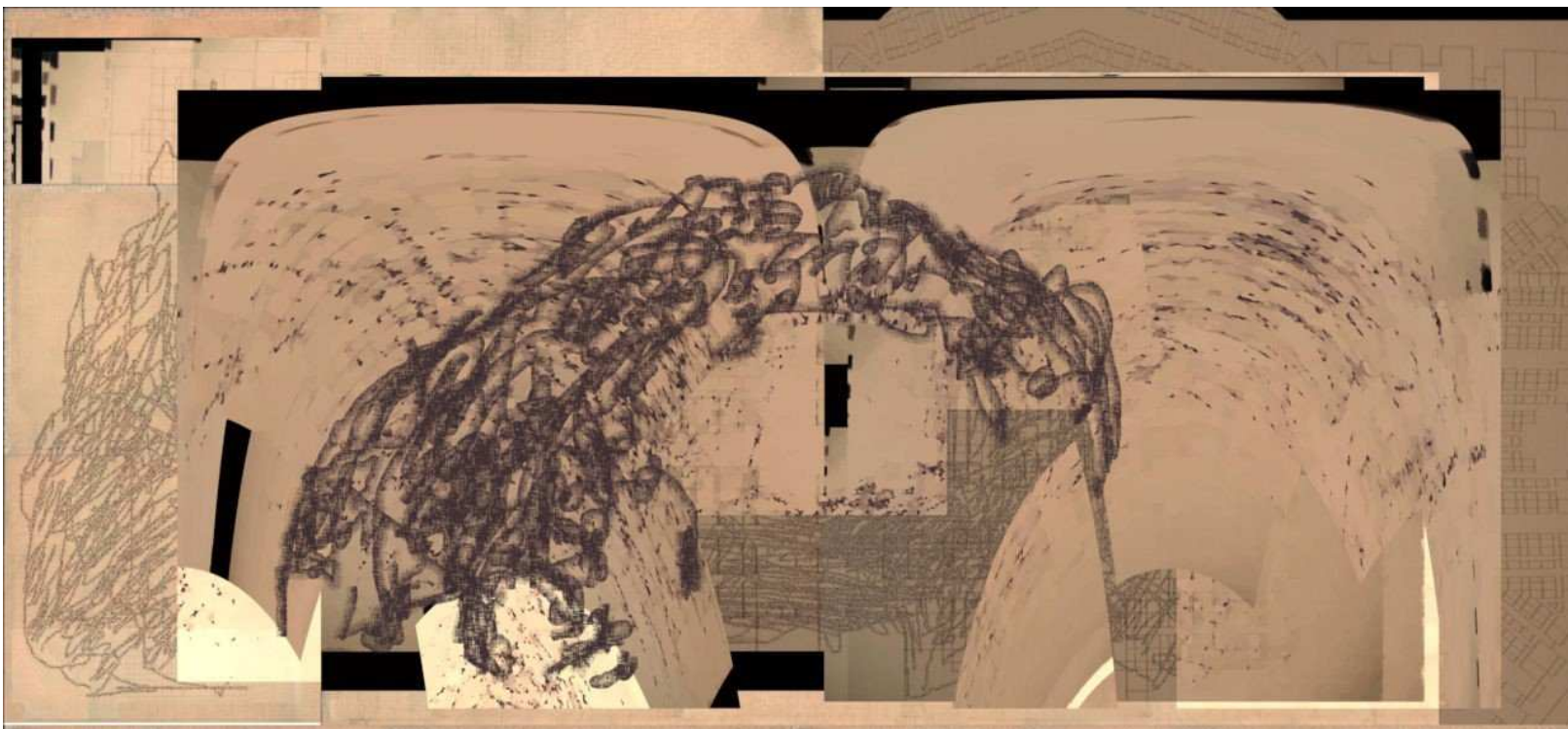


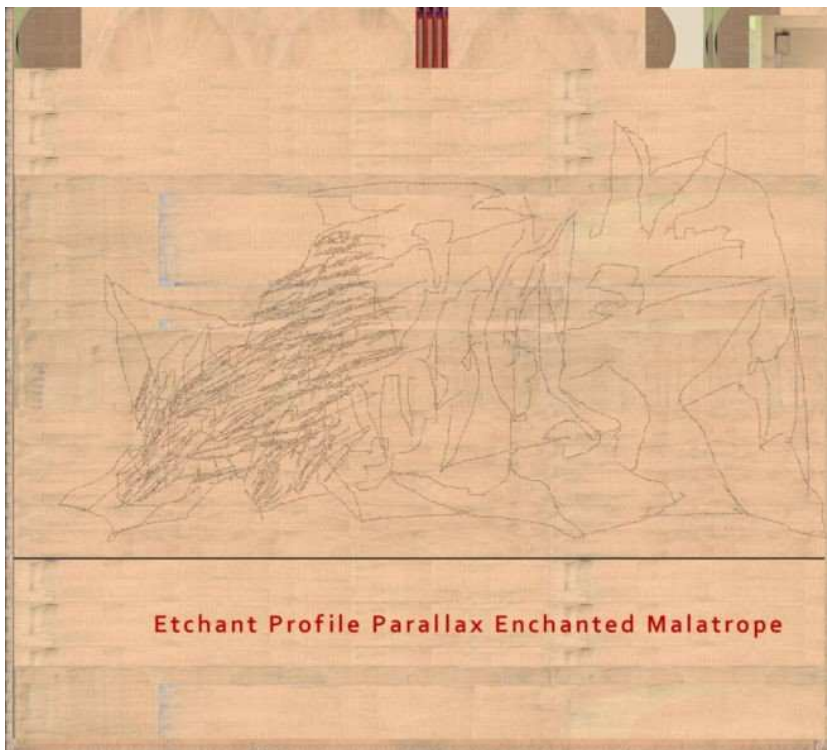




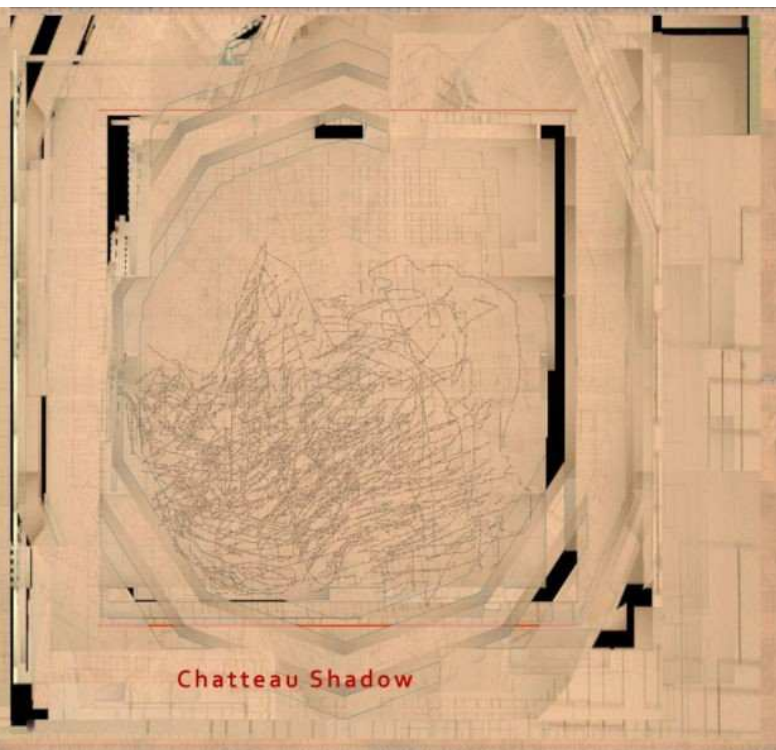








Etchant Profile Parallax Enchanted Malatrope

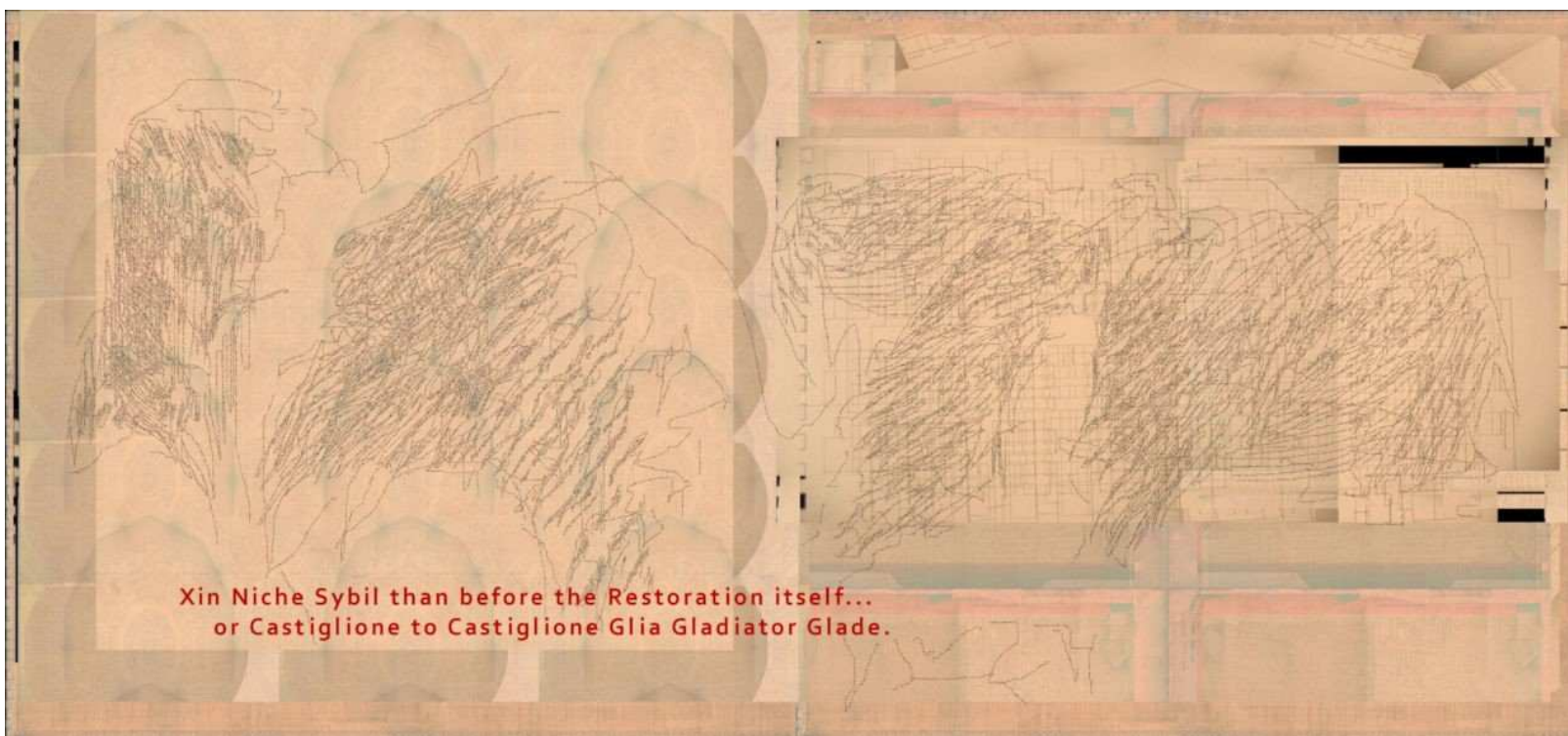


Chateau Shadow





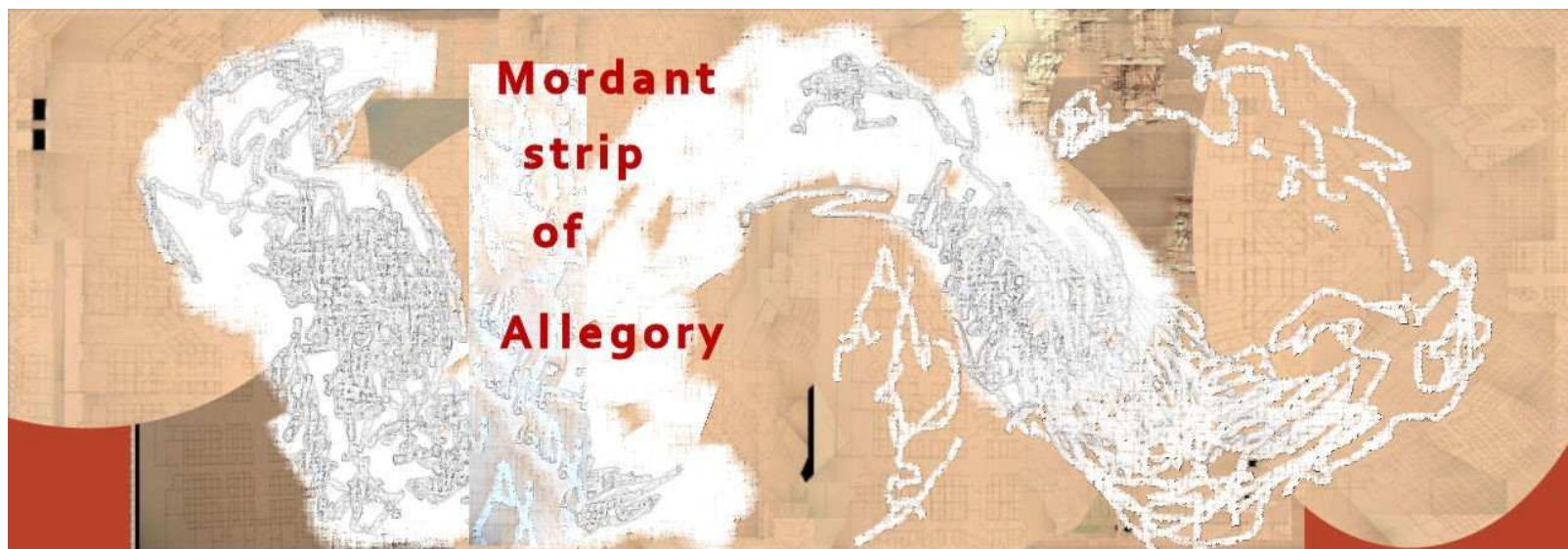
Drawghts End Game



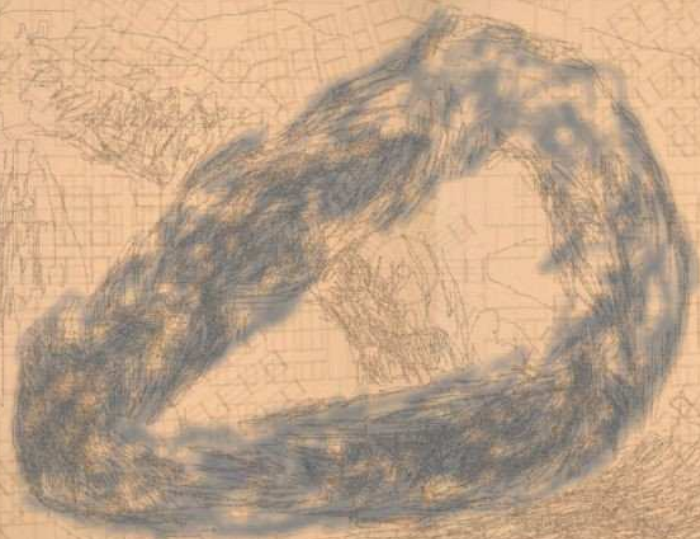
Xin Niche Sybil than before the Restoration itself...
or Castiglione to Castiglione Glia Gladiator Glade.

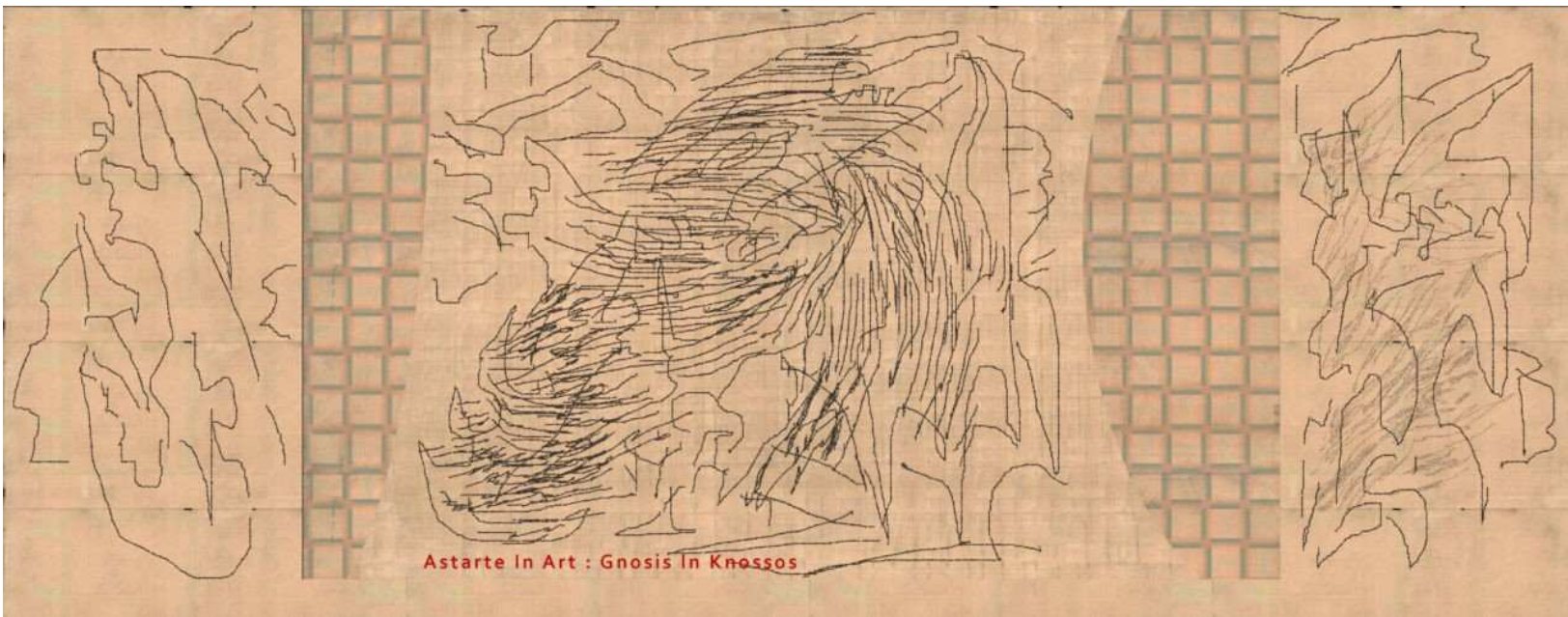


**Mordant
strip
of
Allegory**



Dante Rose and
Heuristic
Fuschia in the Fosse
Click Work Orange
solo olo color colonade
Strappo Strophe
Rag t. Apostrophe
Sanscrkit Scratch
Esquire Squirrel.





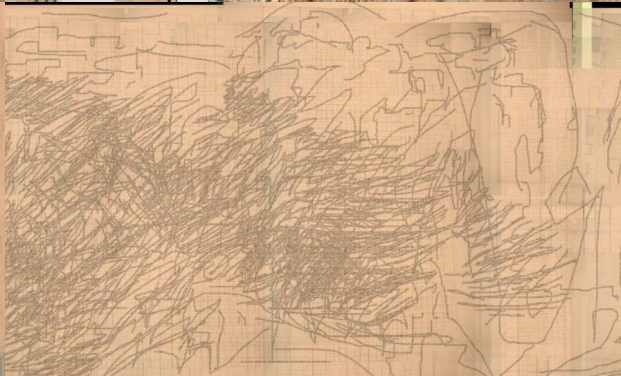
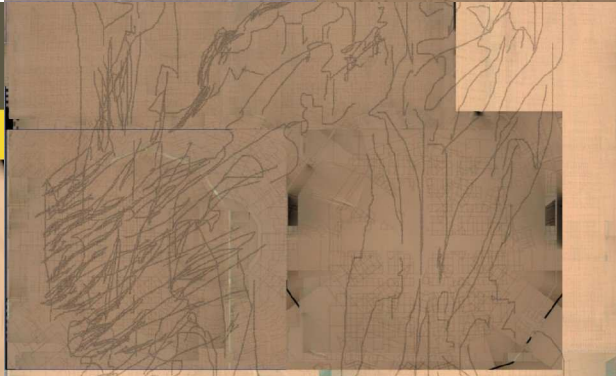
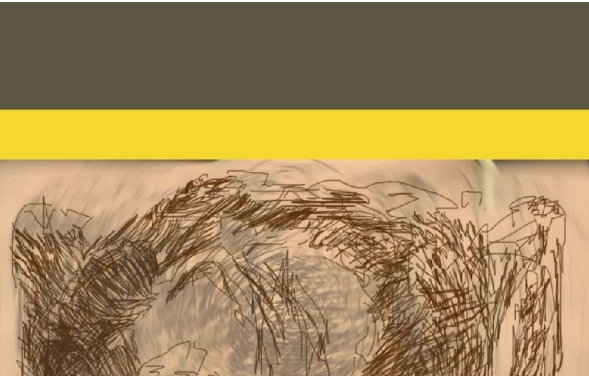
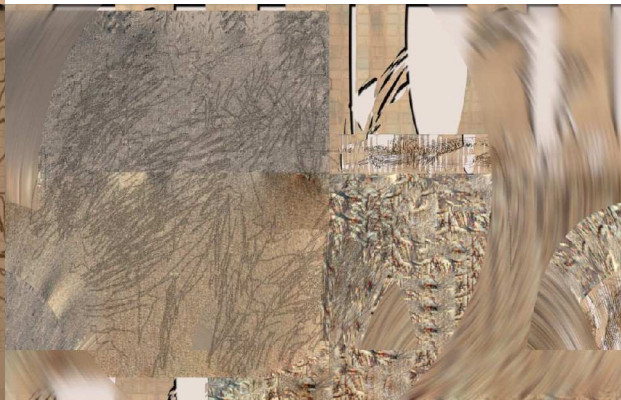
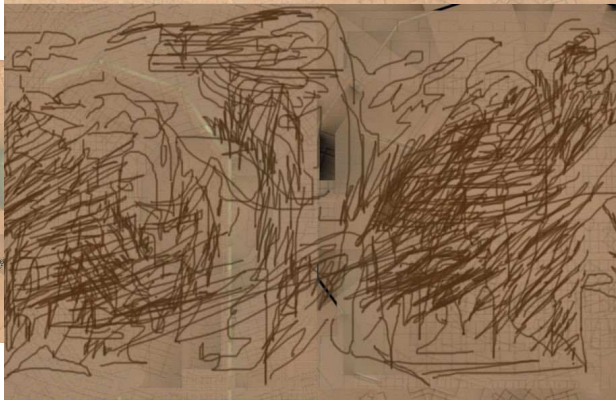
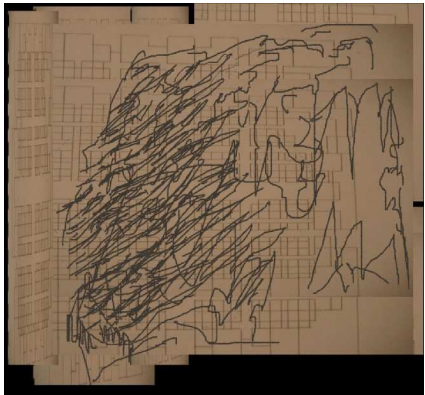
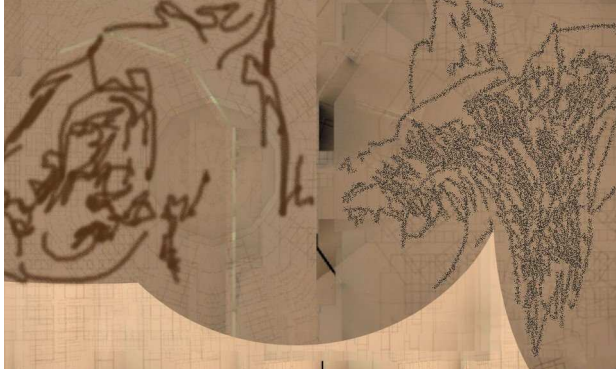
Astarte In Art : Gnosis In Knossos



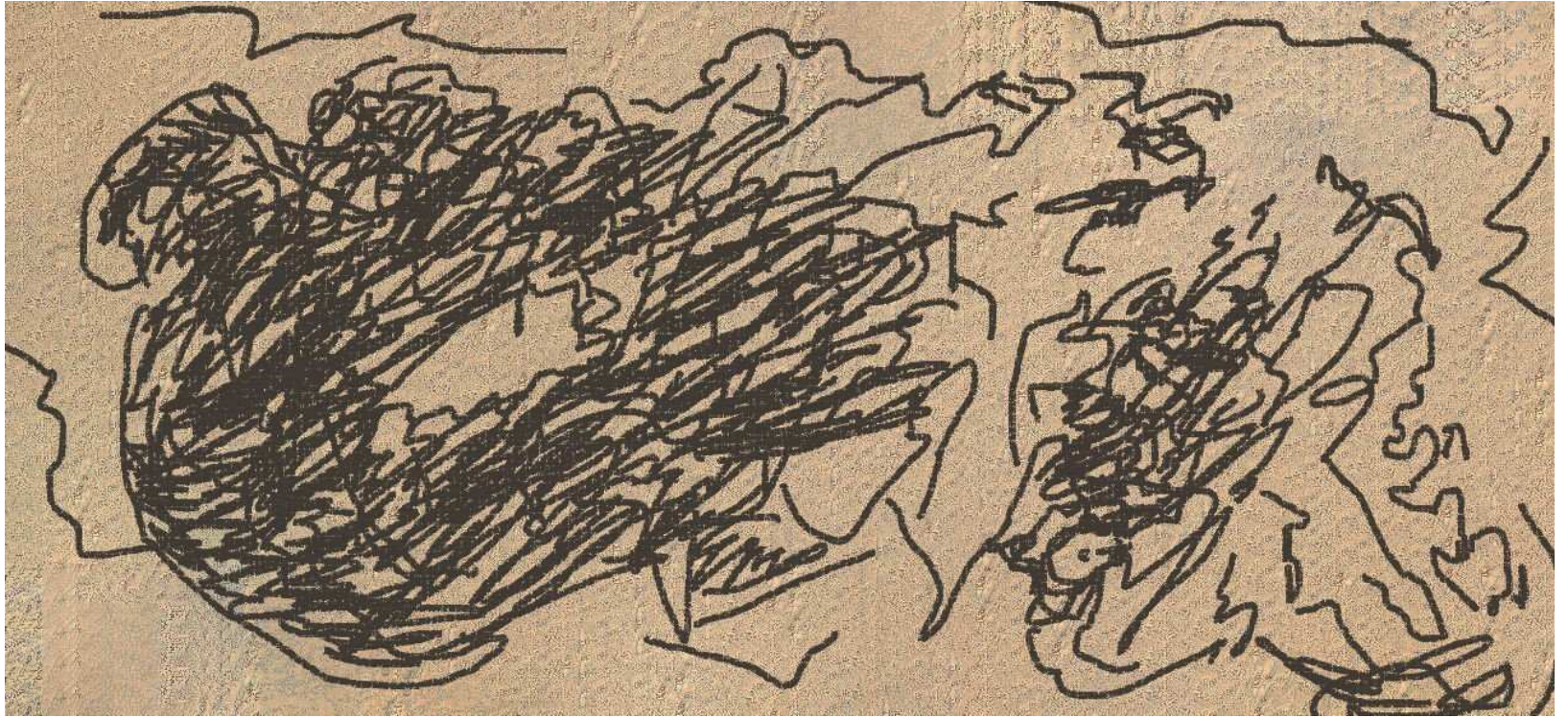


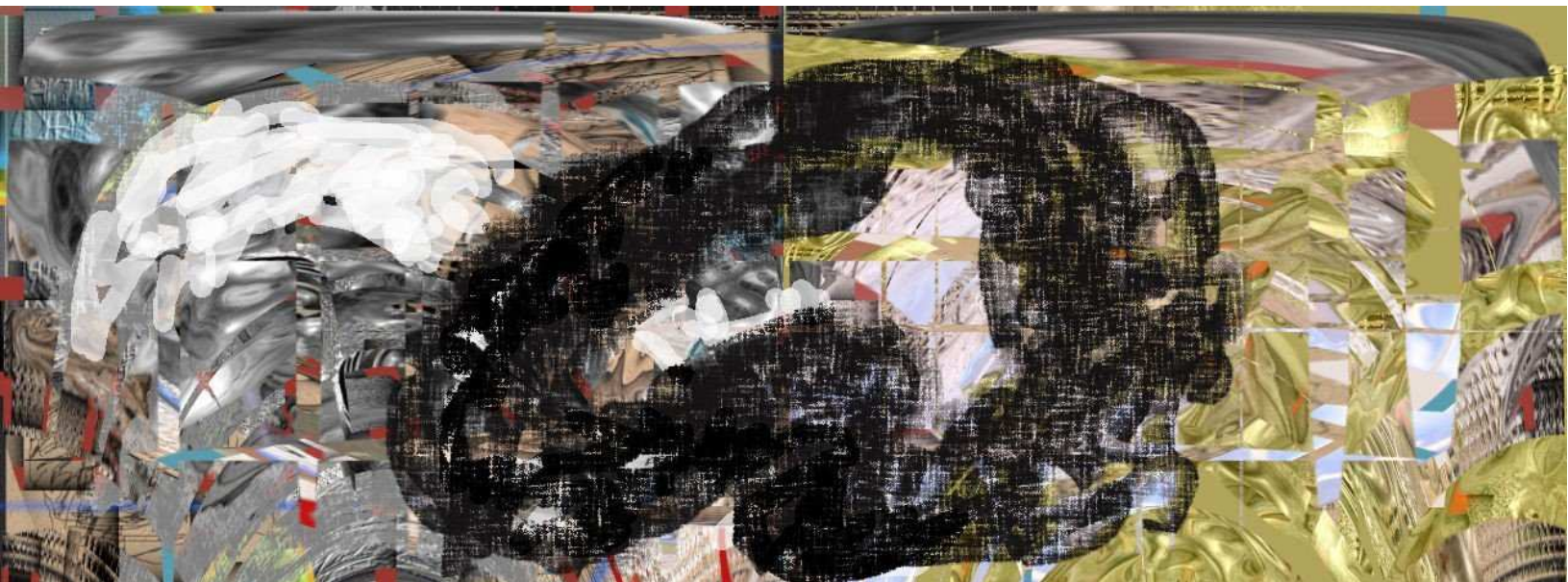


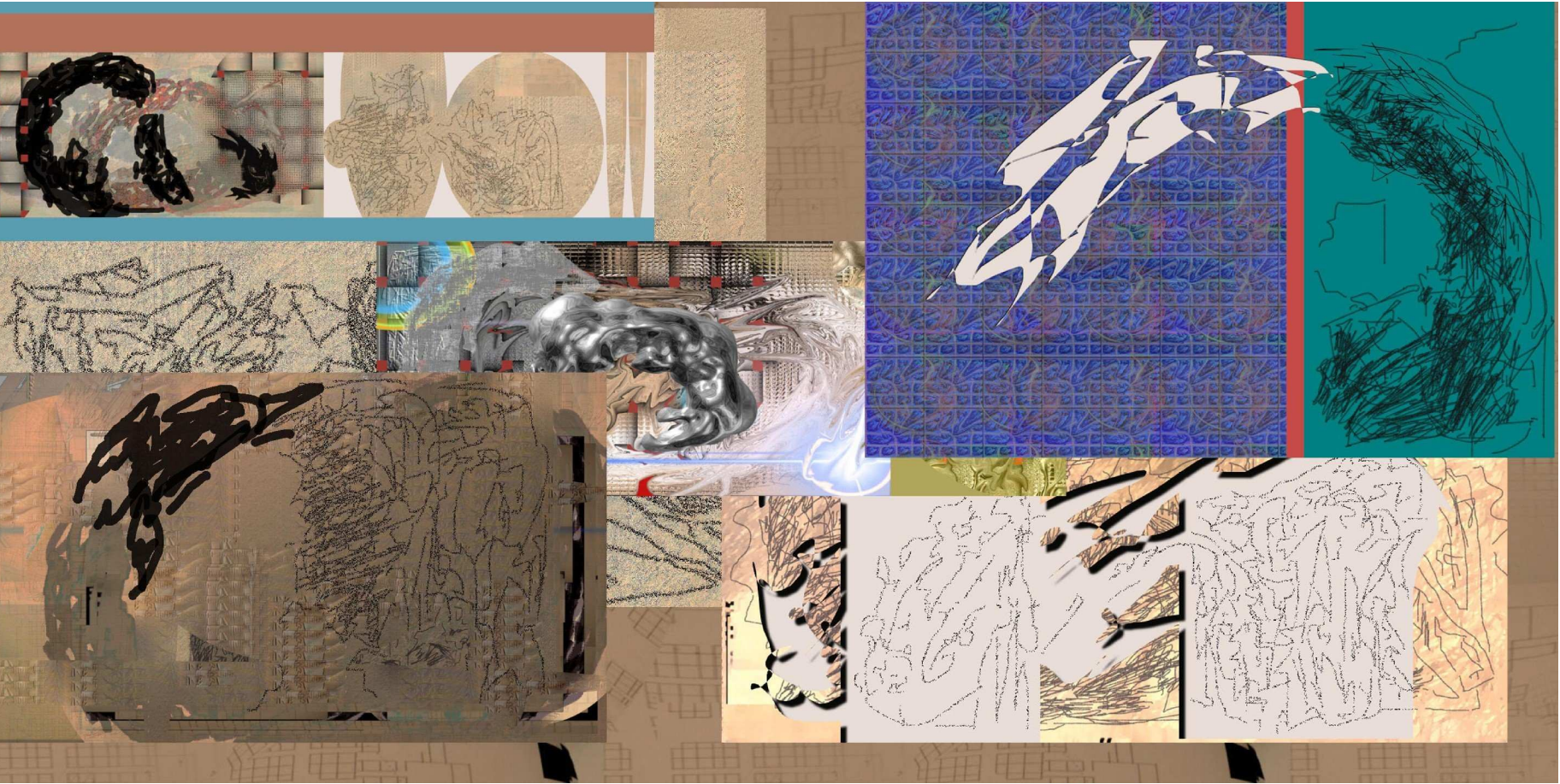


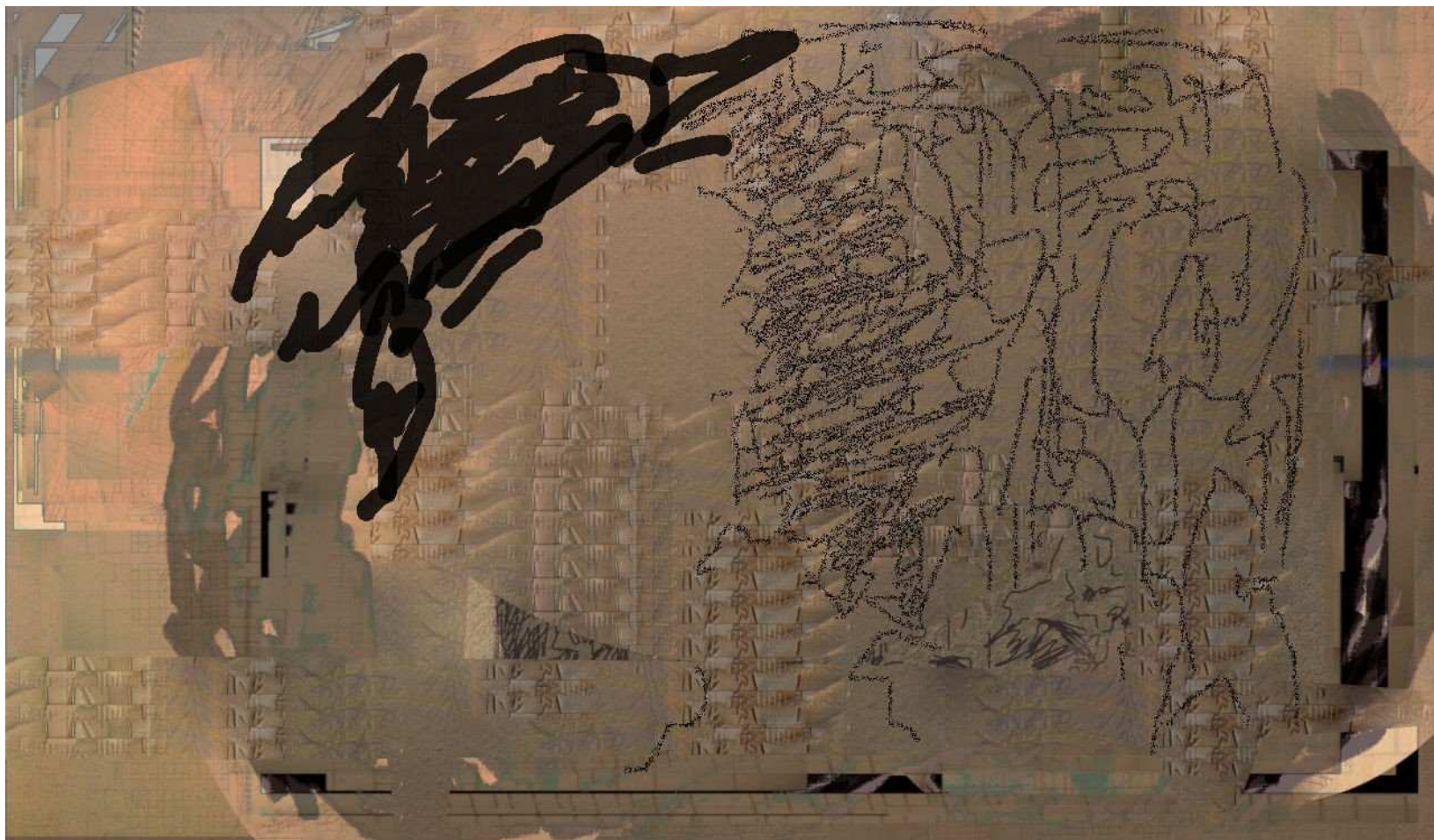


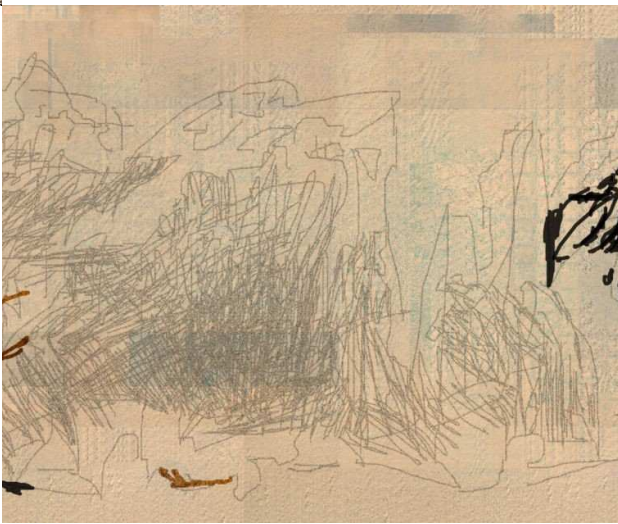
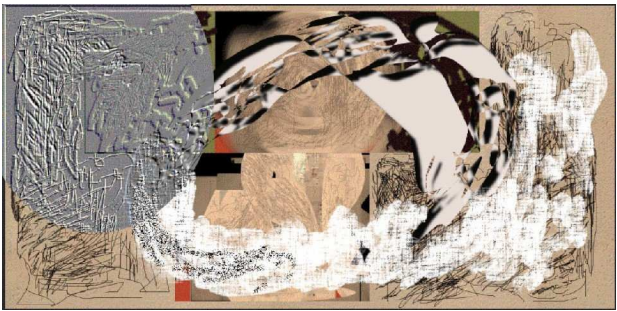
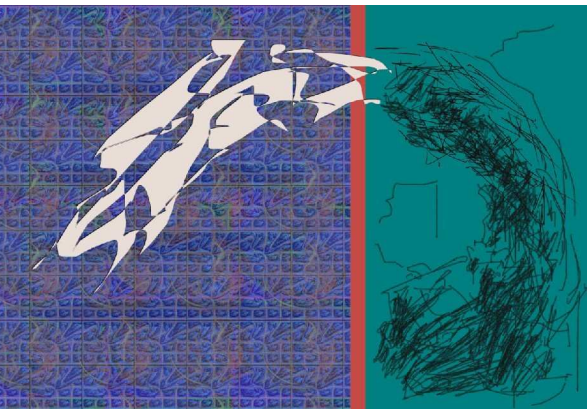
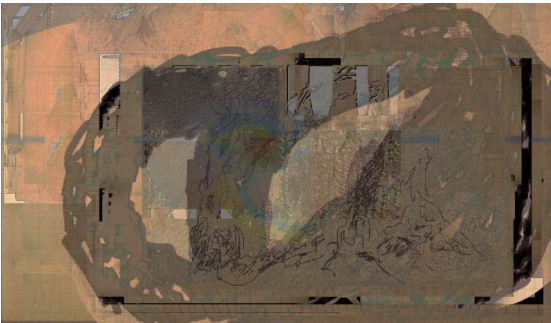


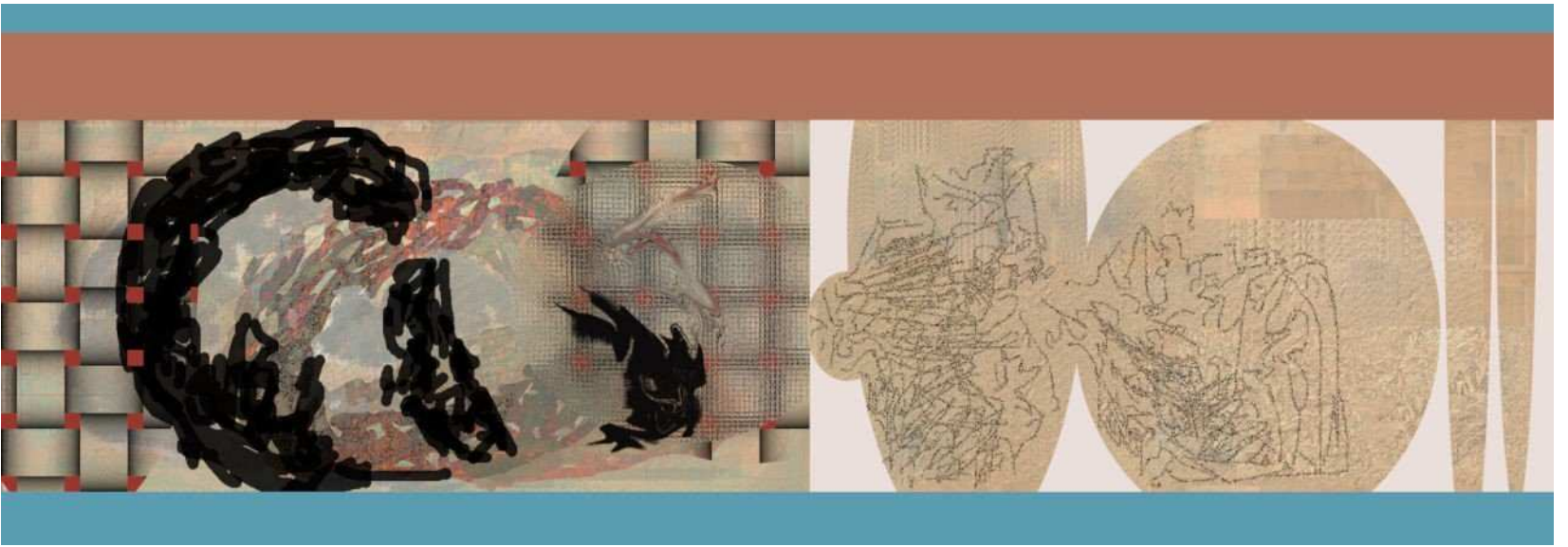


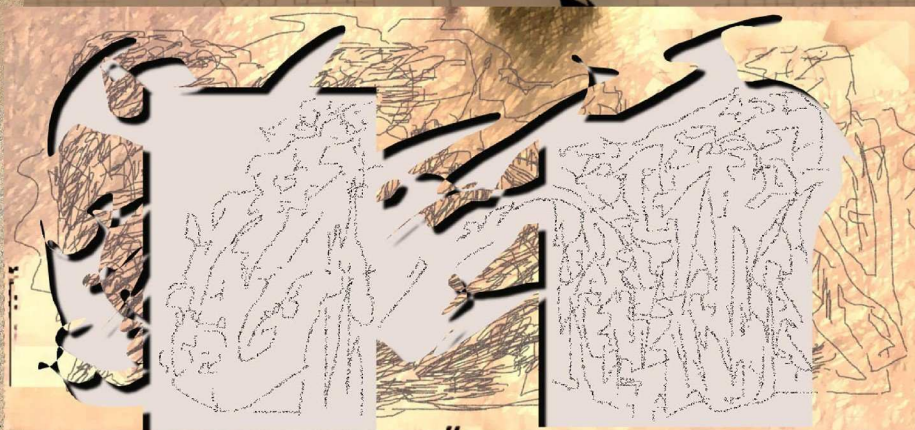


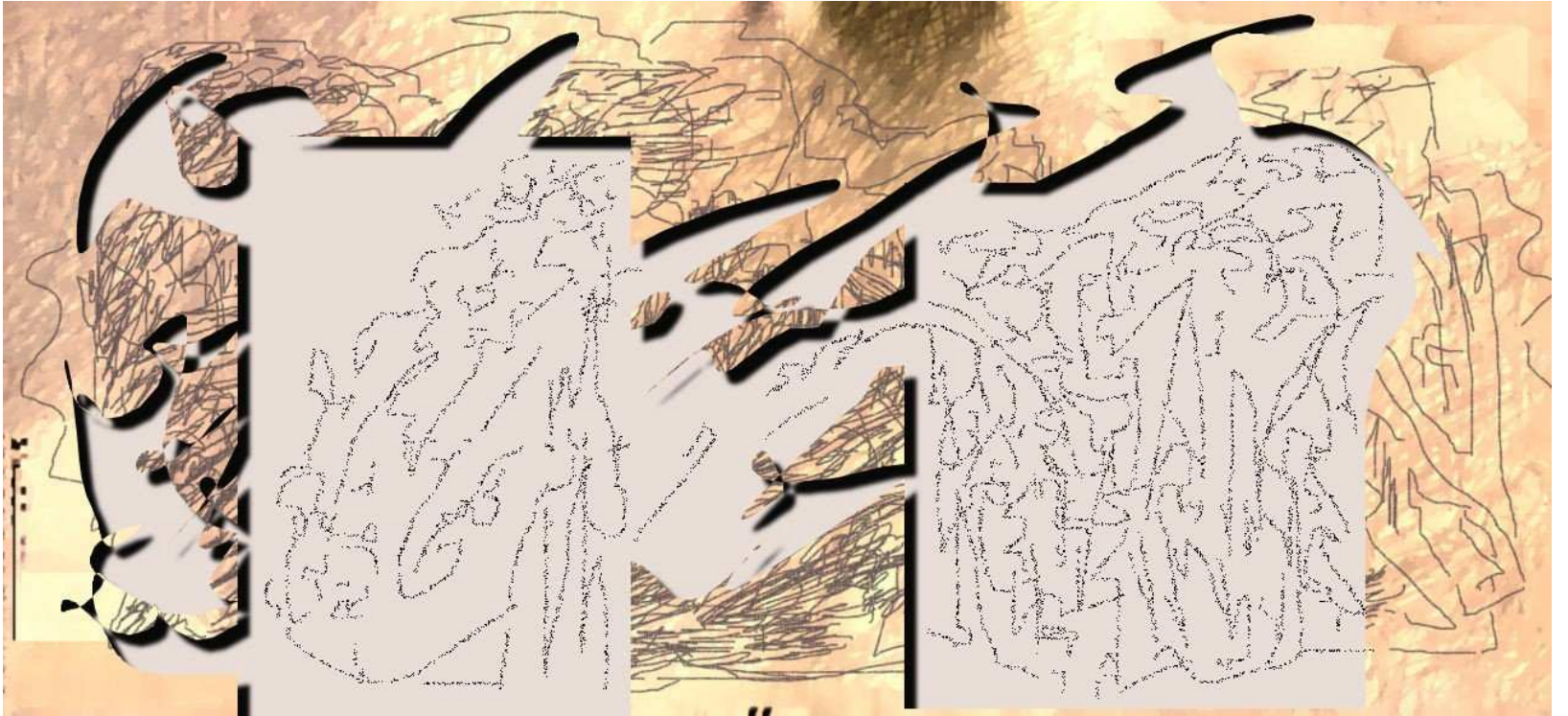










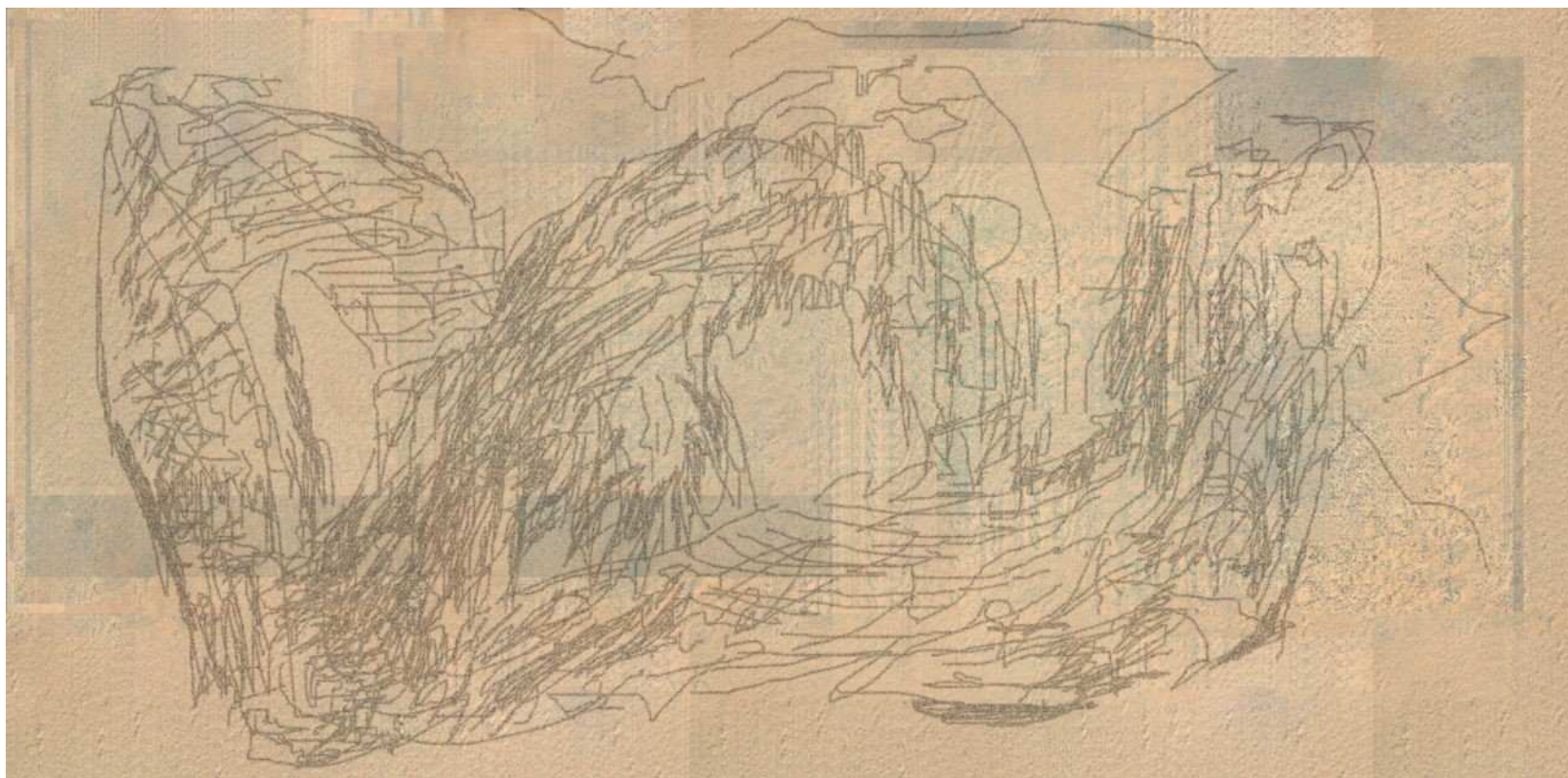


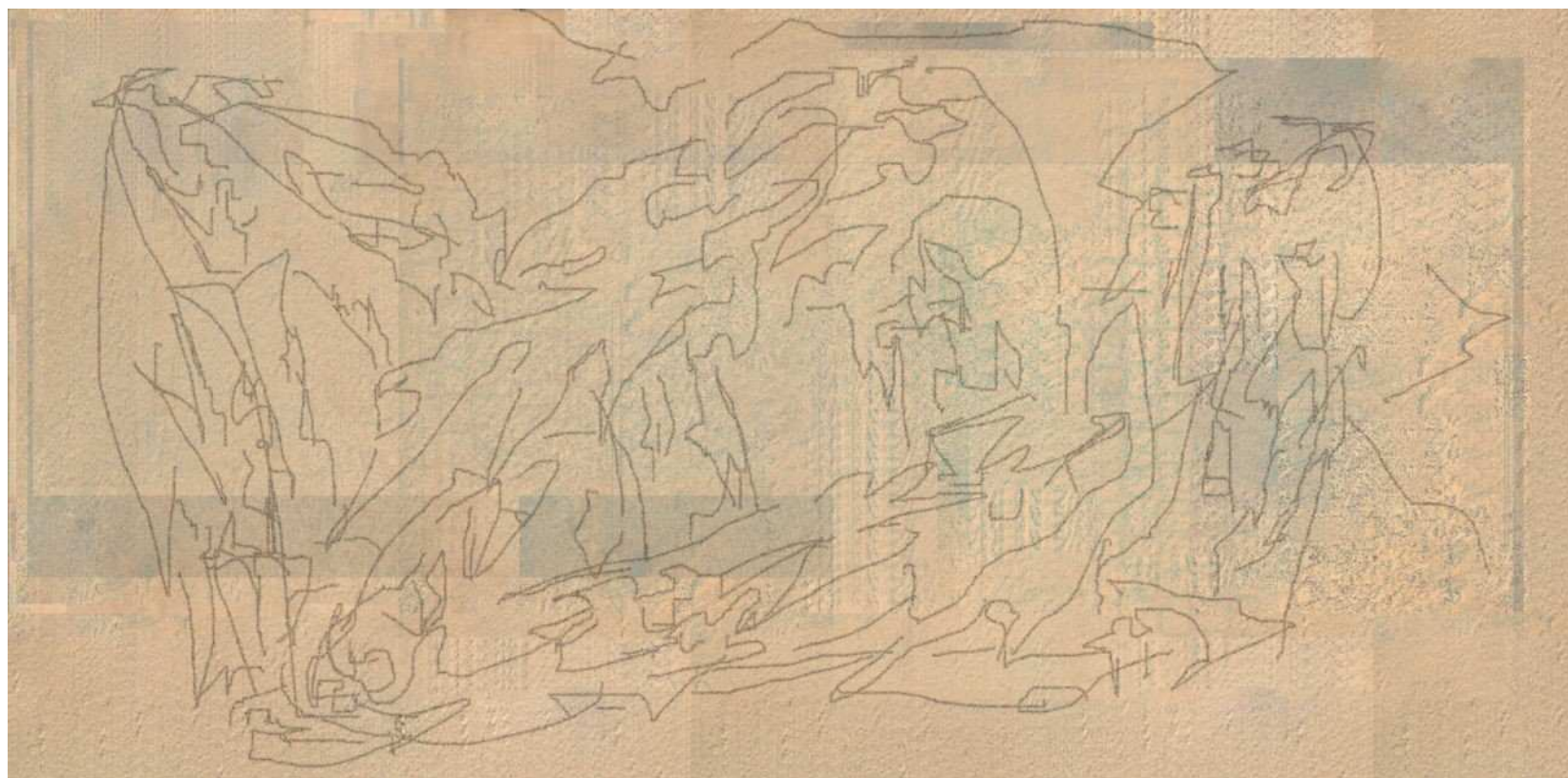


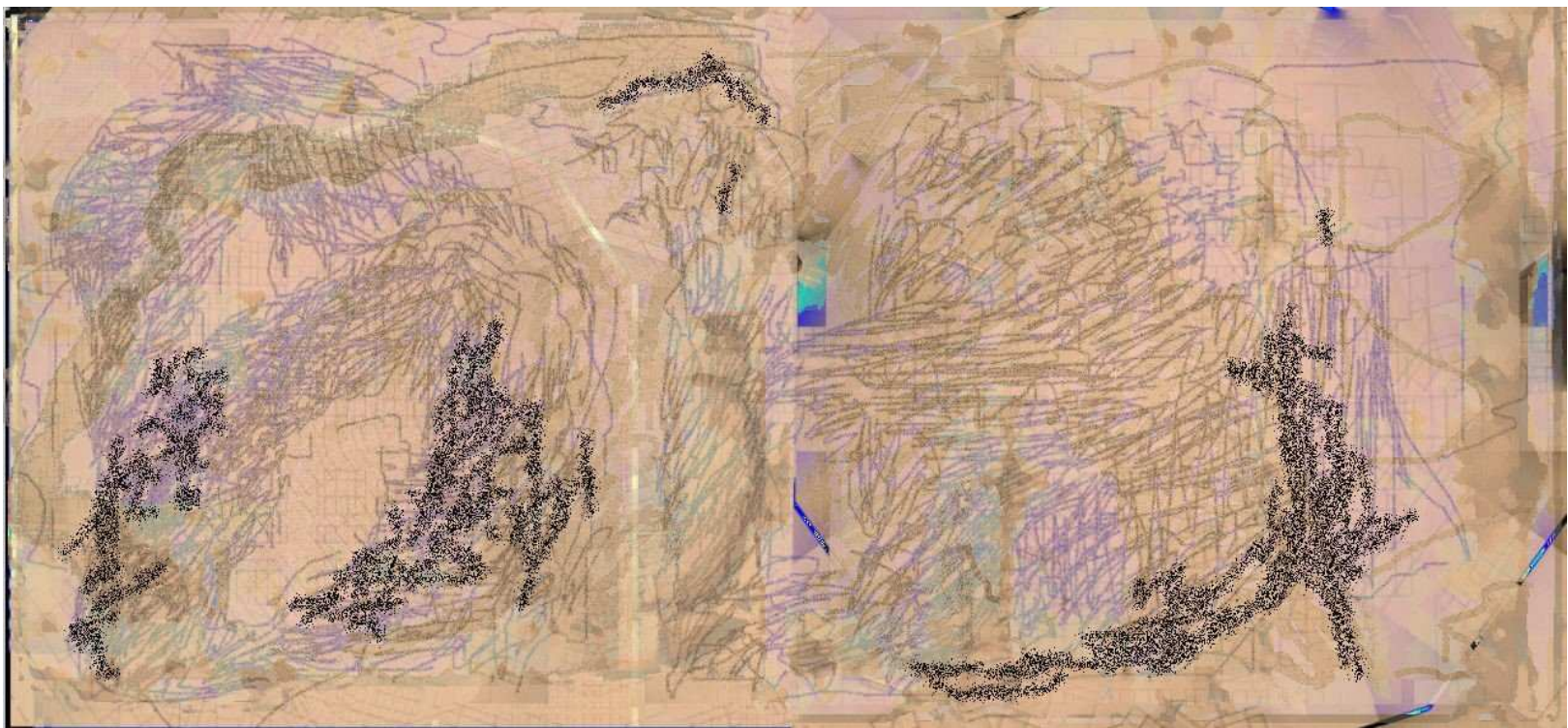
**&/or
Finnegan in Vitriol
(peat fire canonical)**

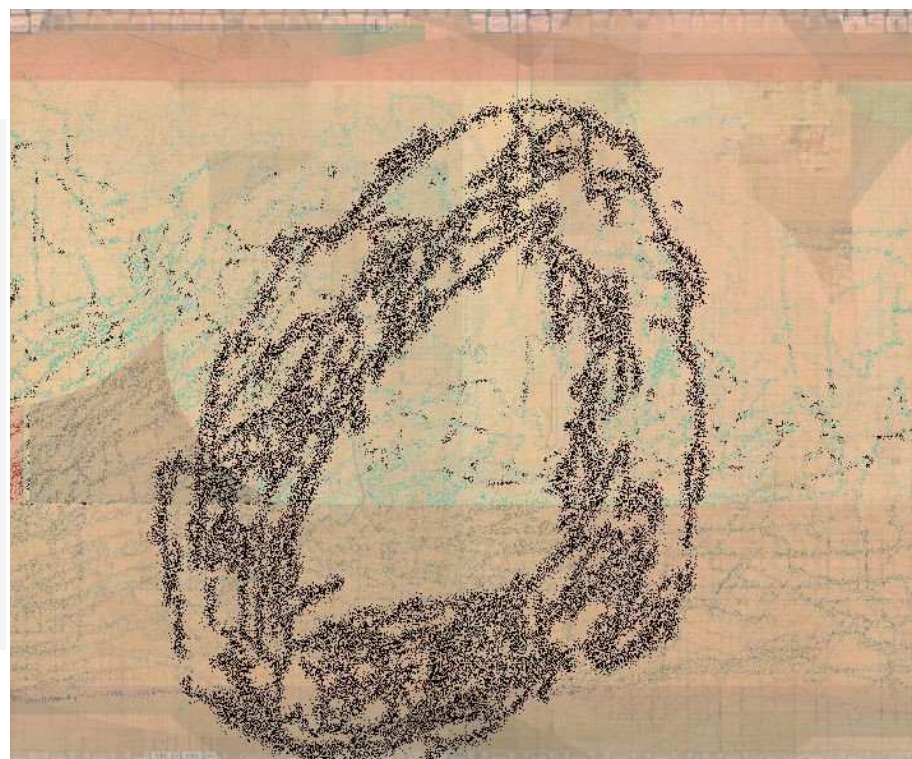
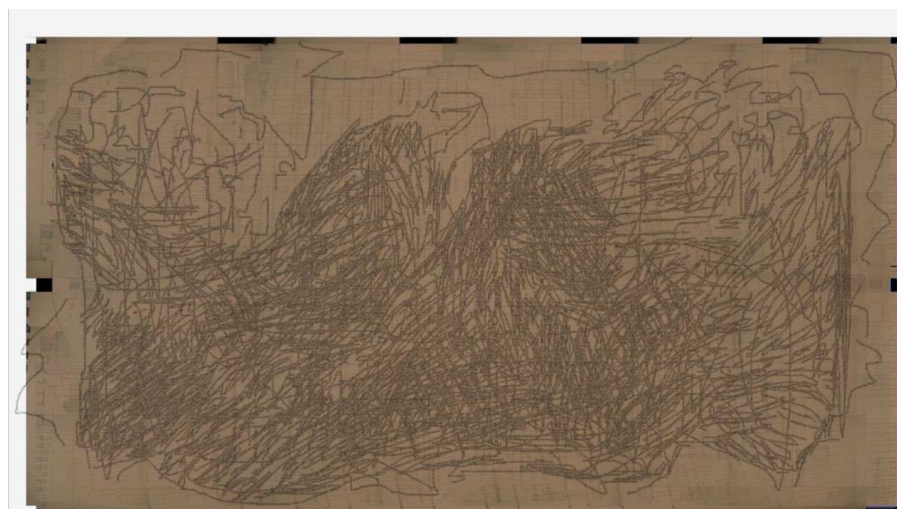


**Tires of Gnosis
Since the Rites
Of...**





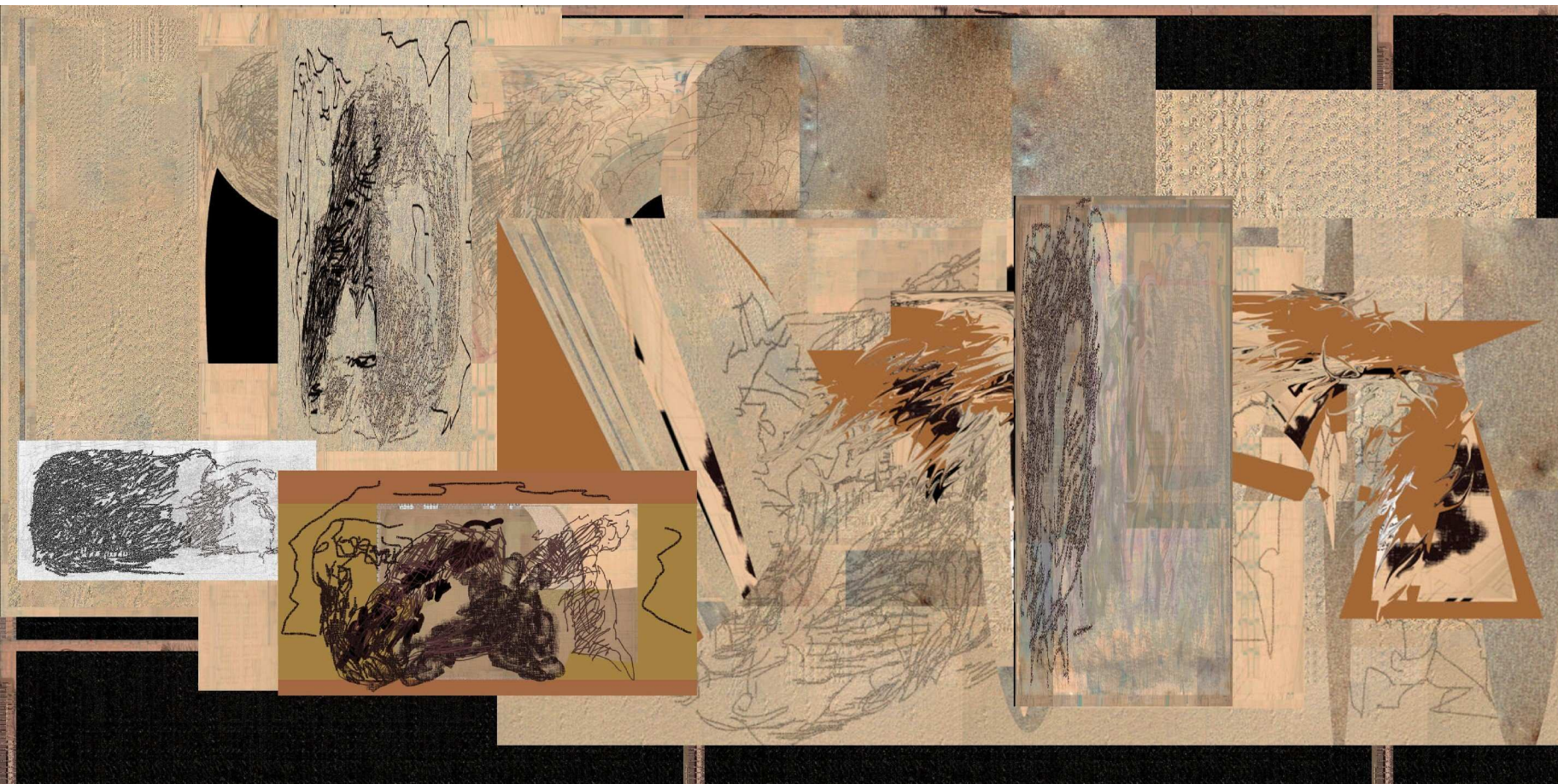


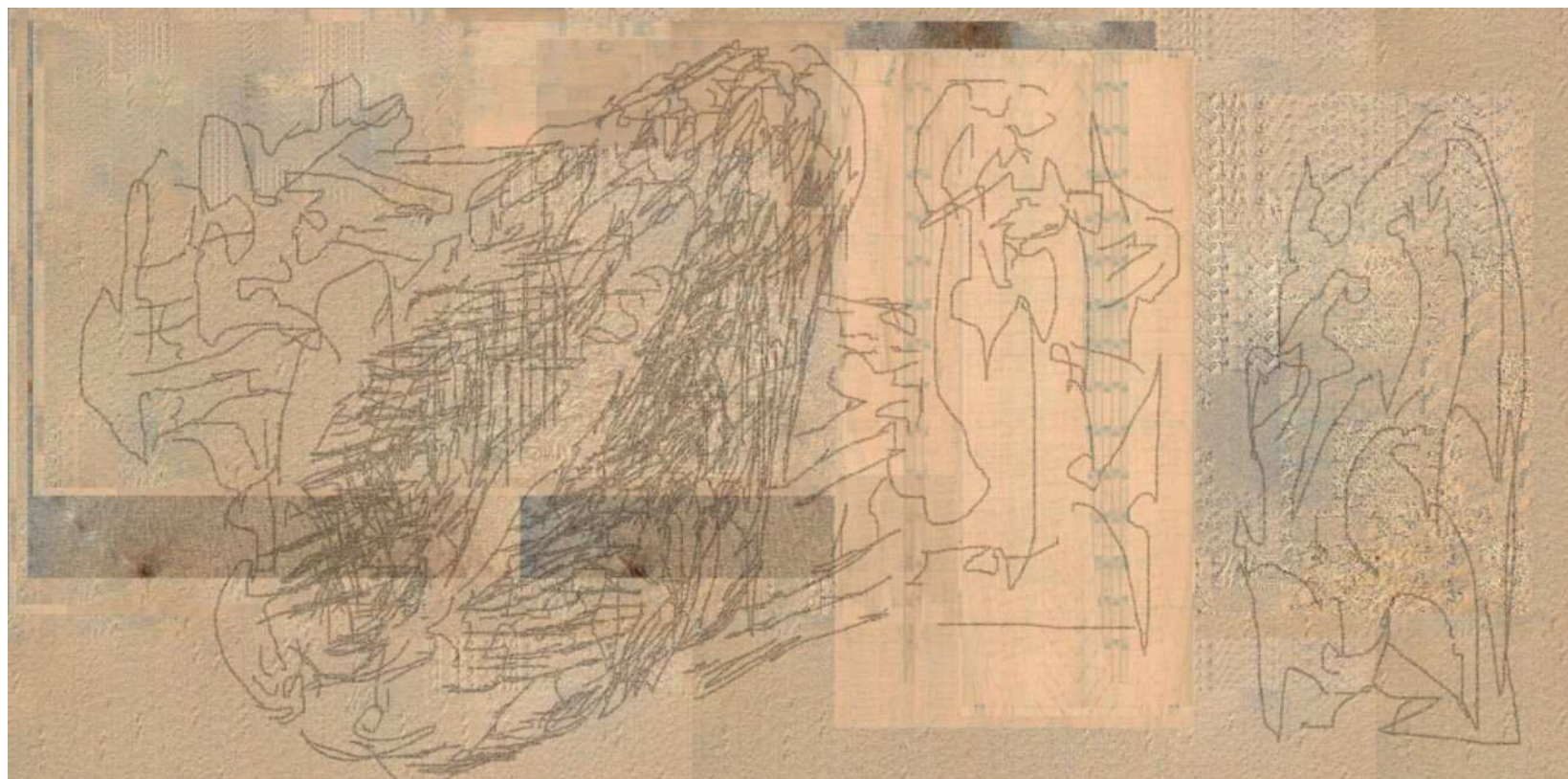


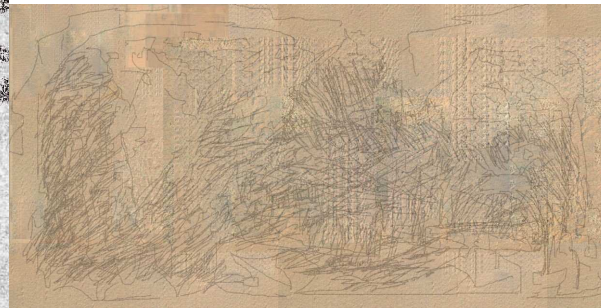
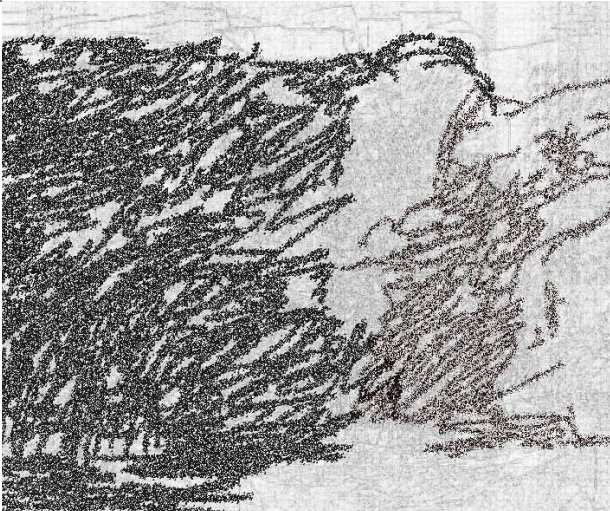
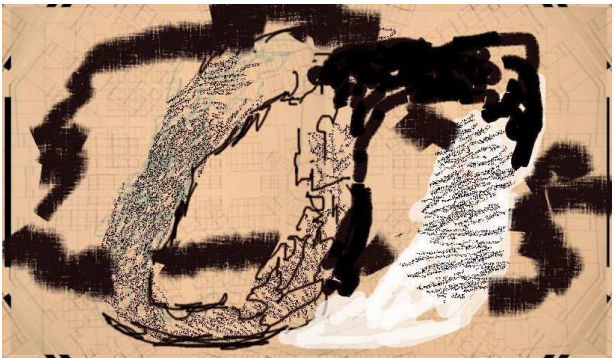
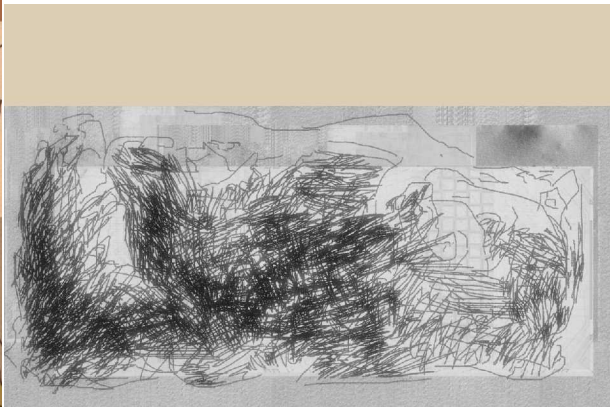
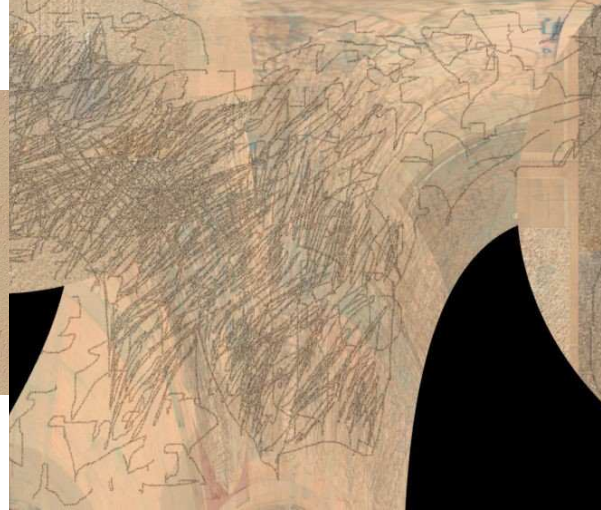
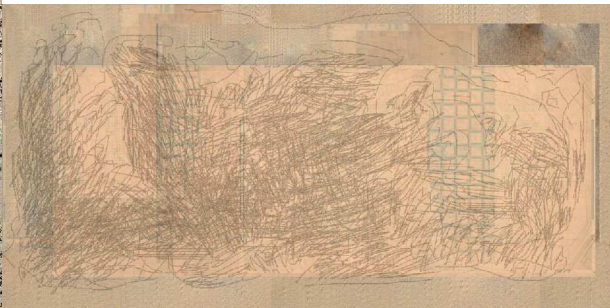


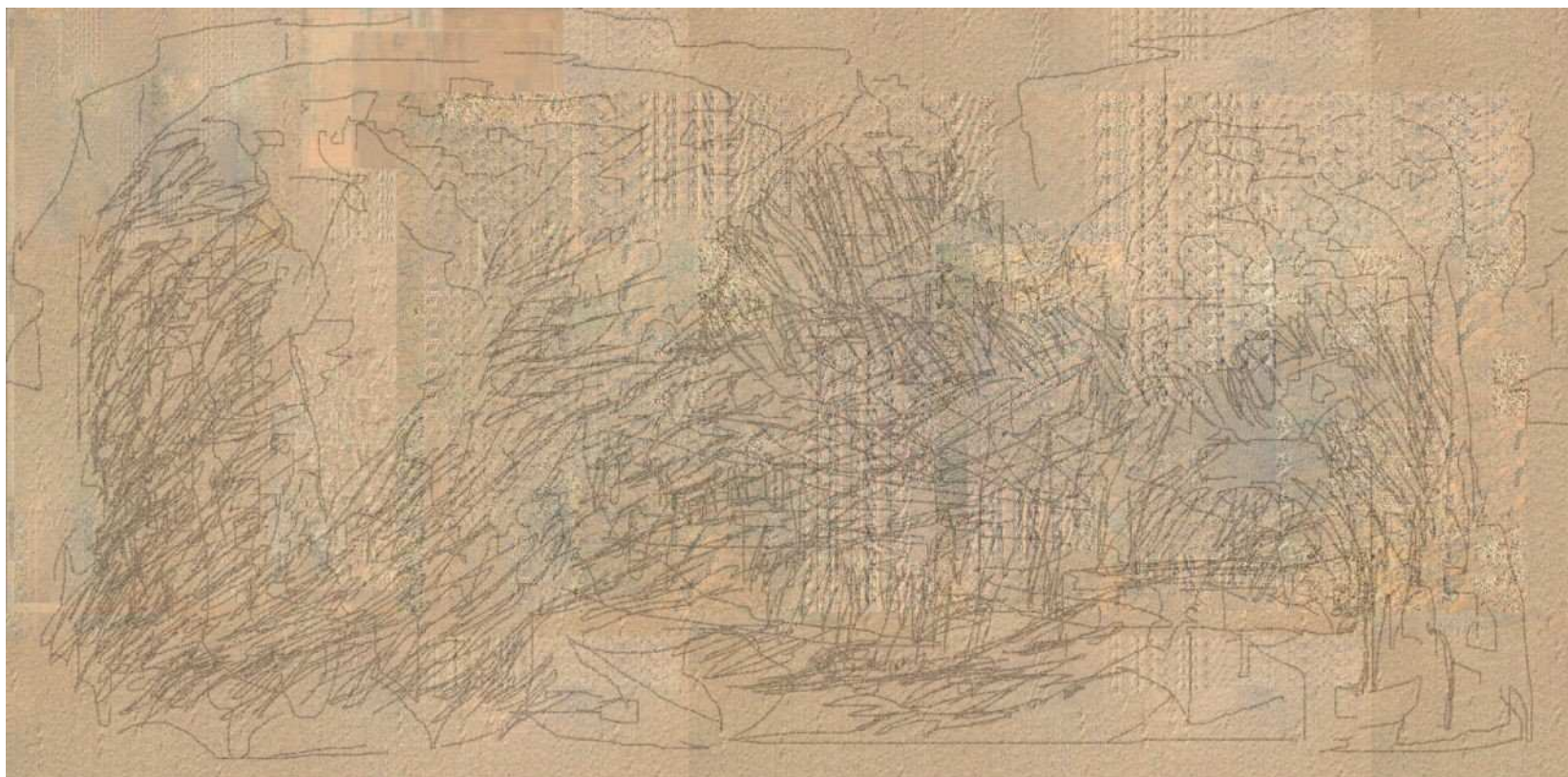




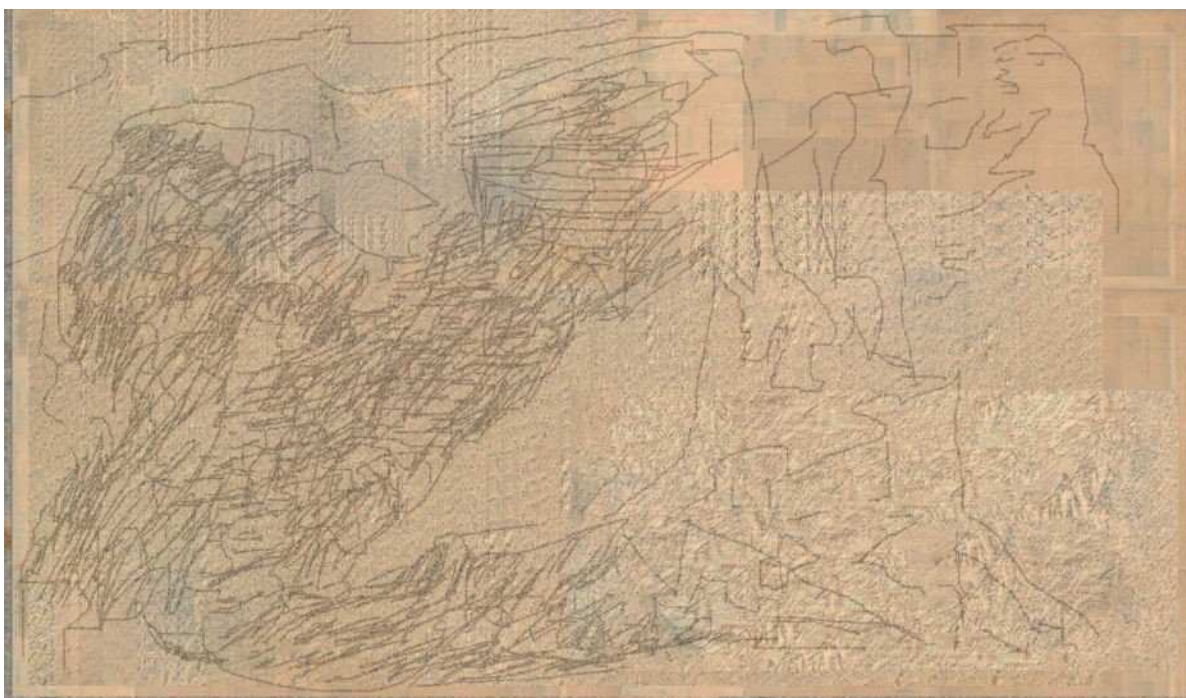




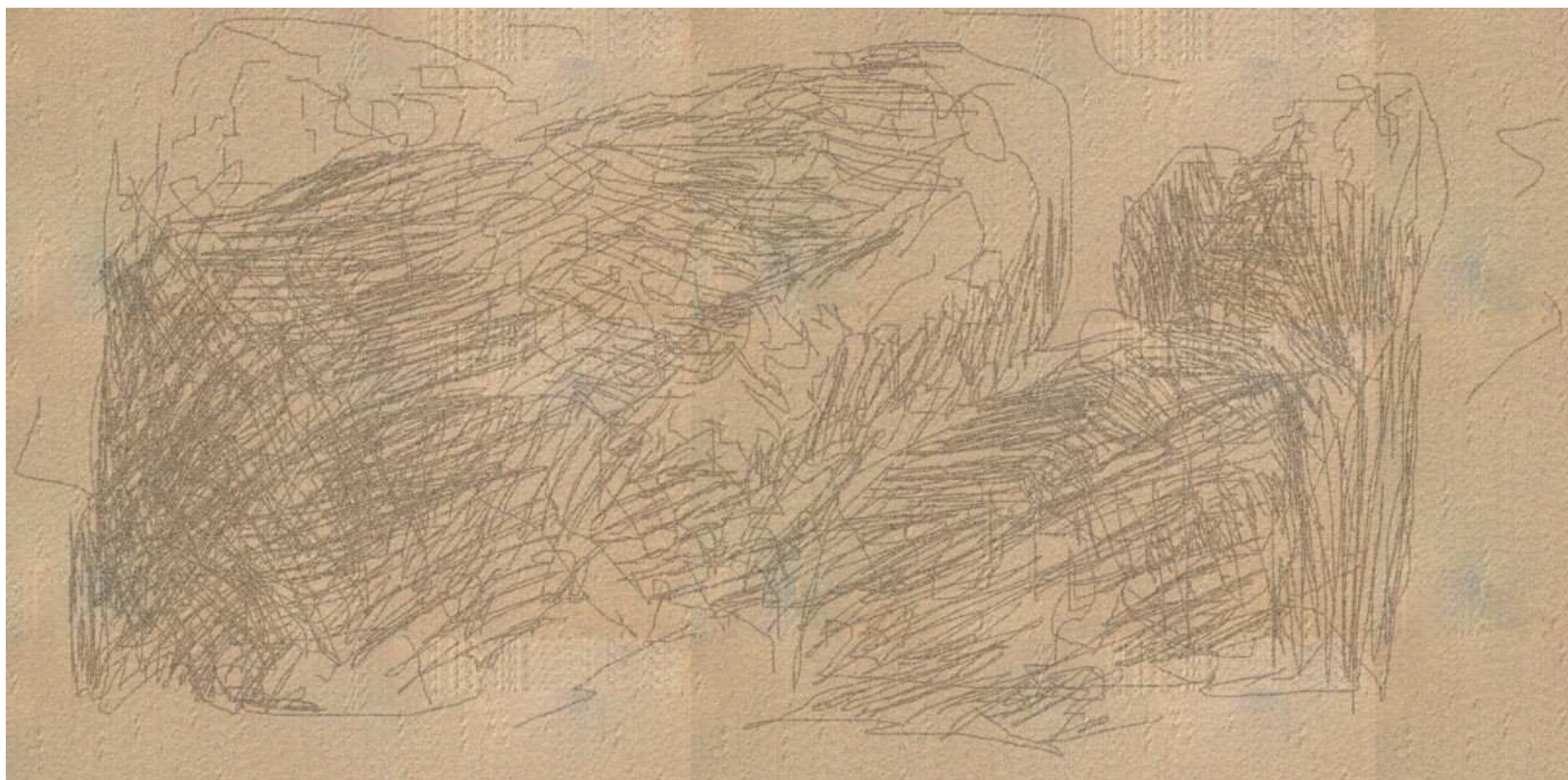


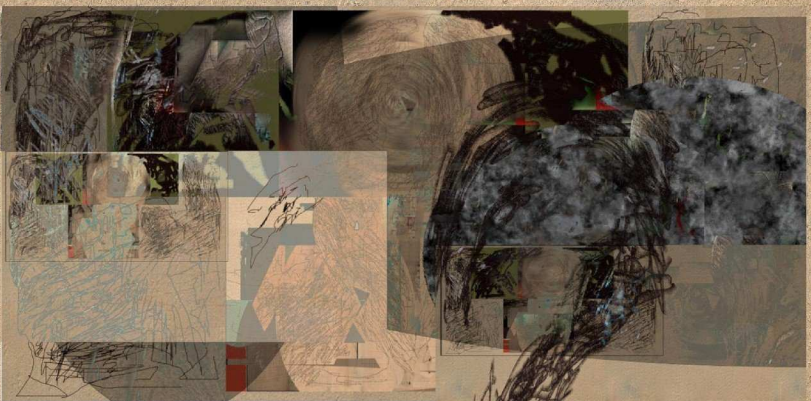




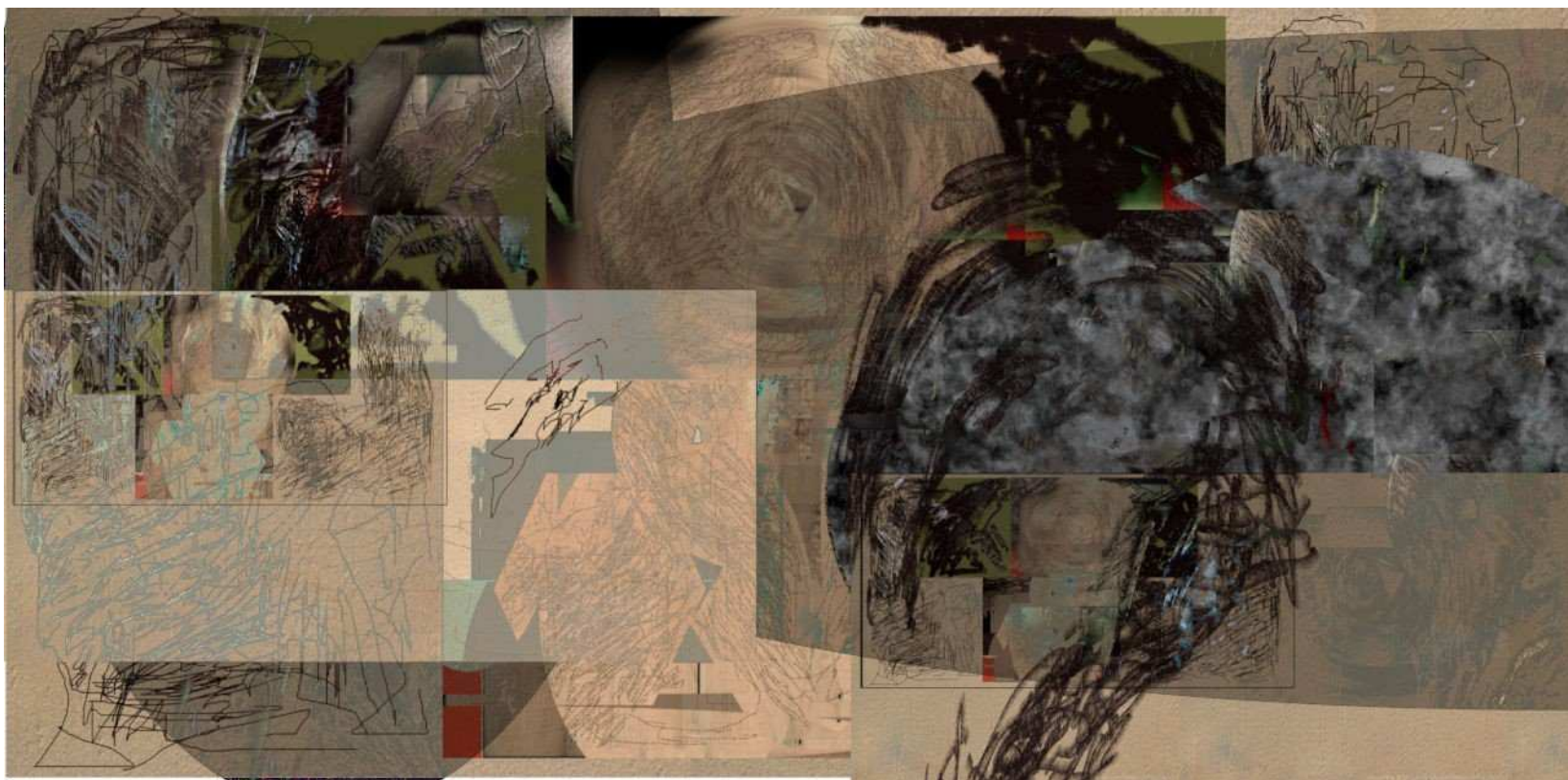




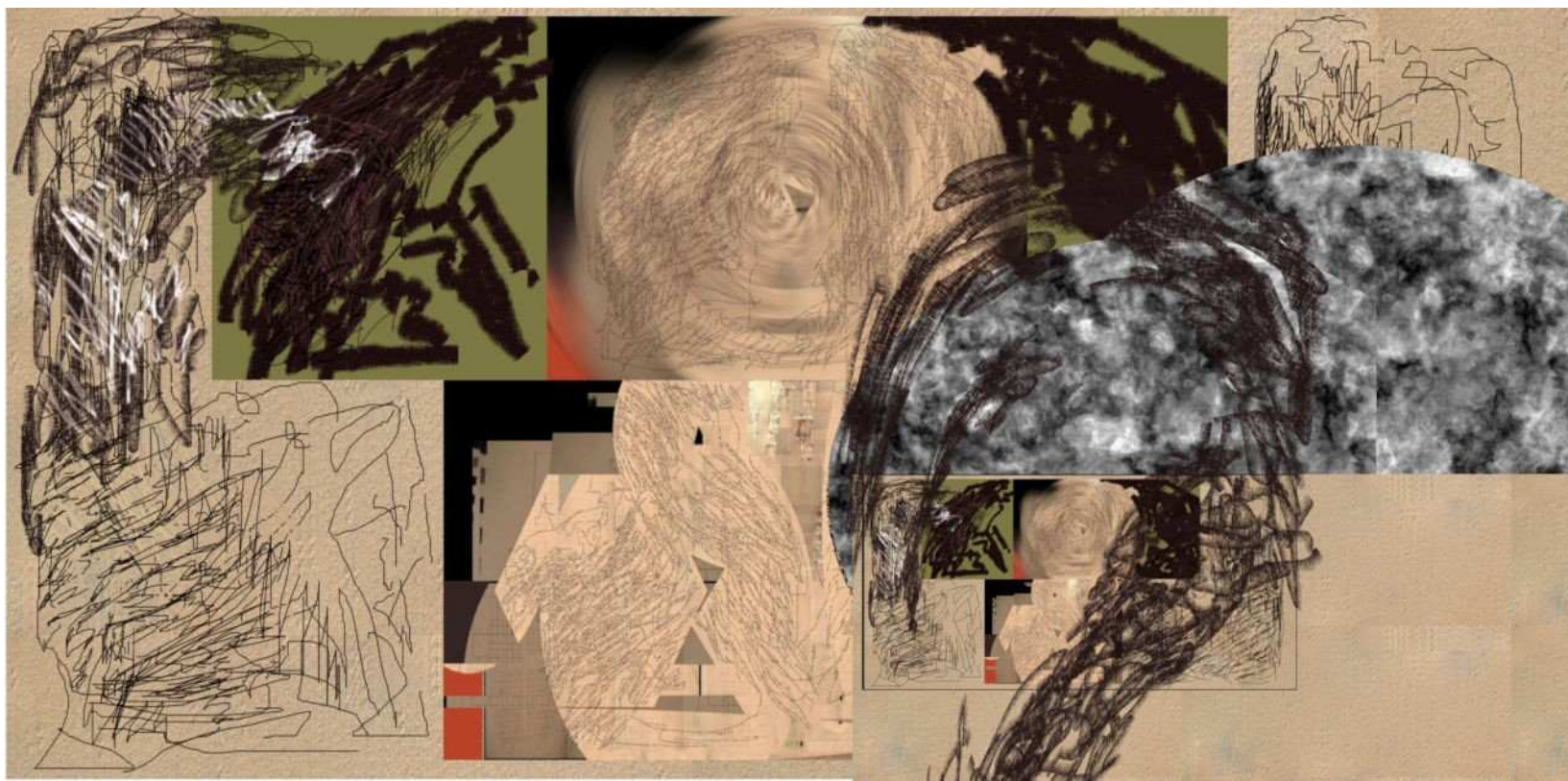


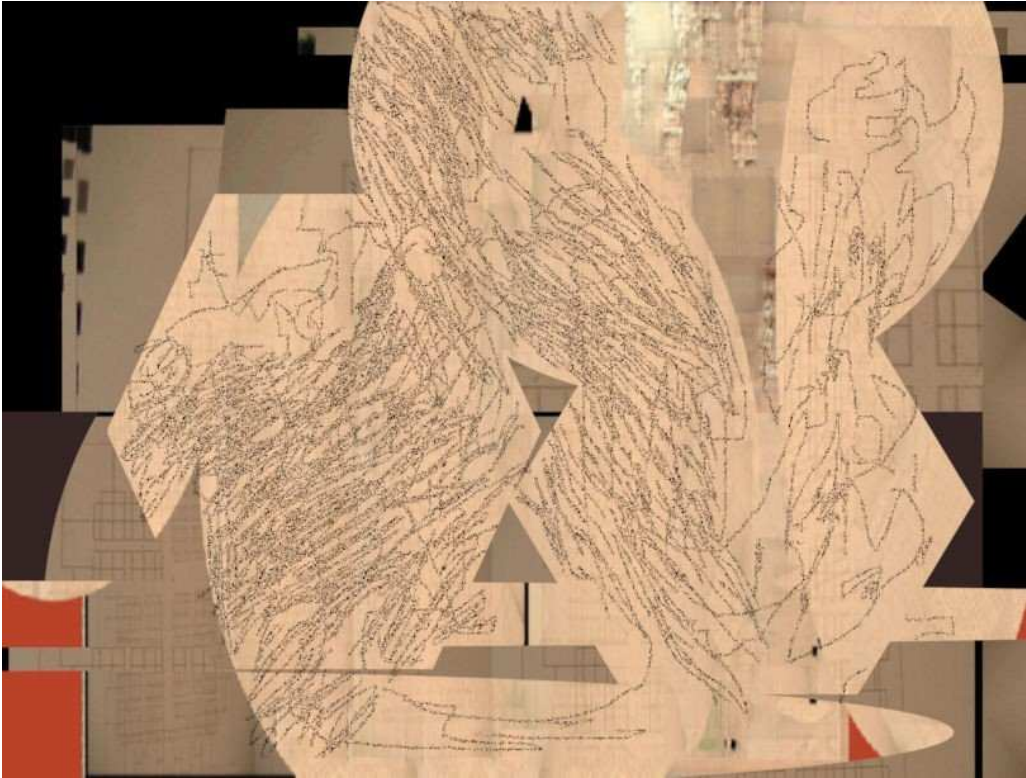


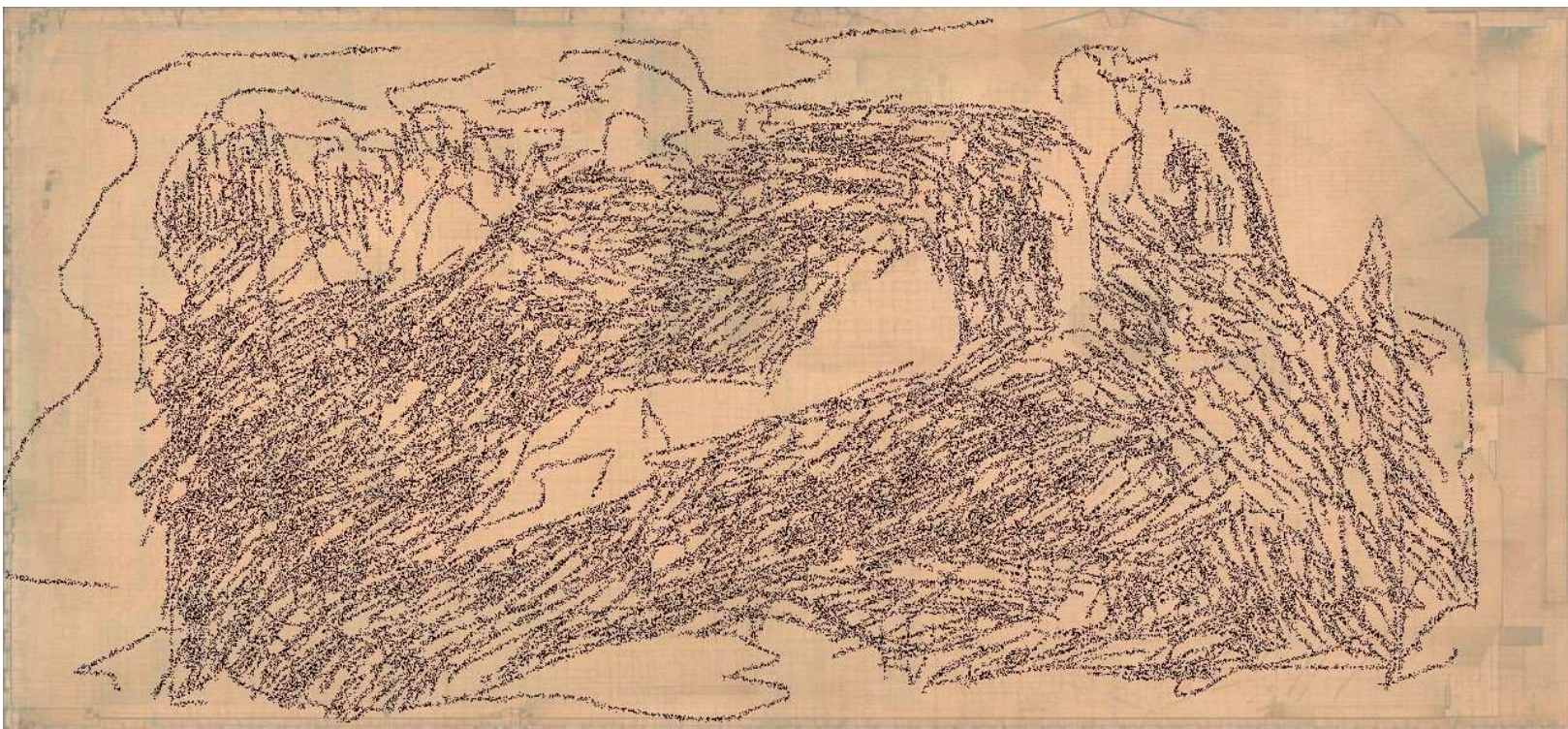




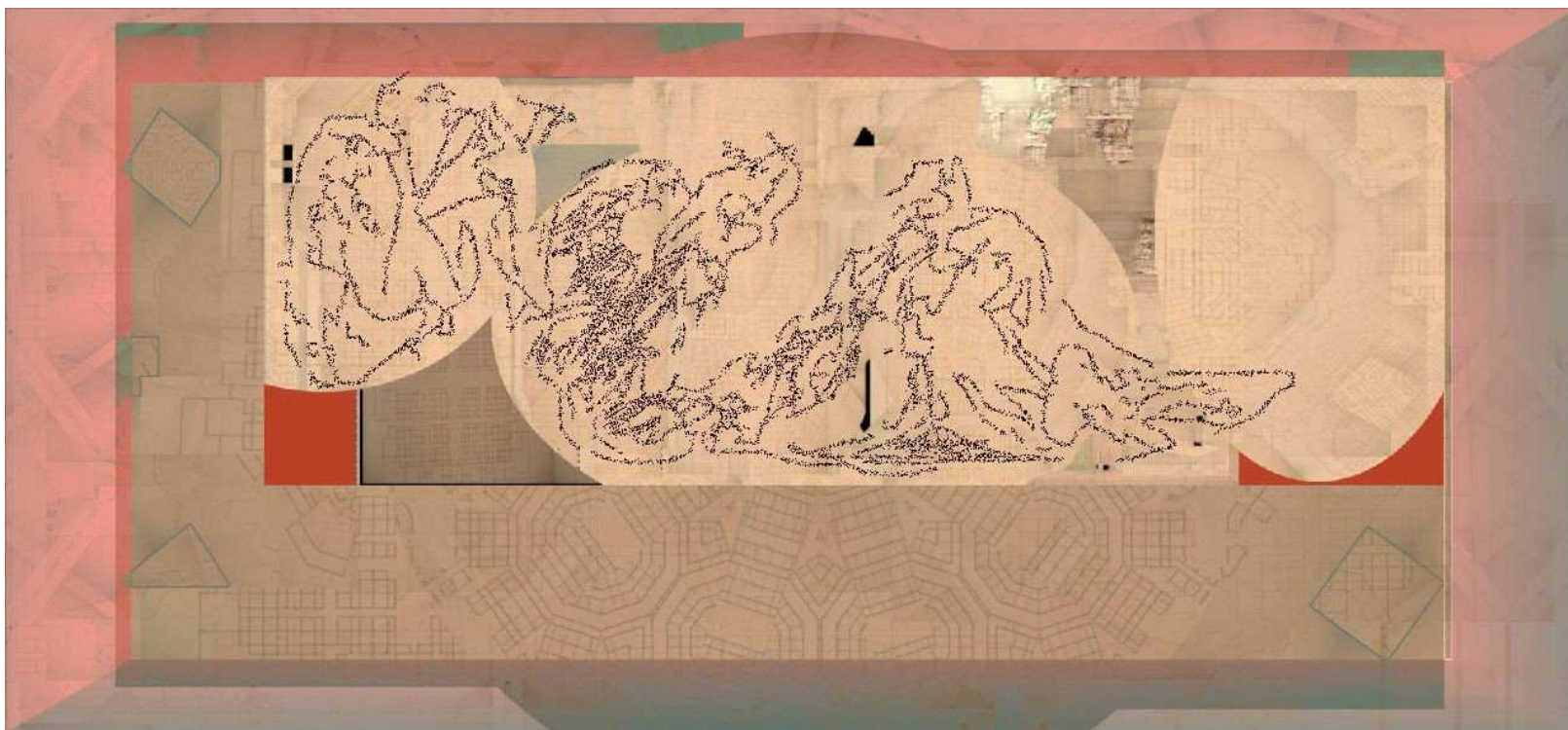


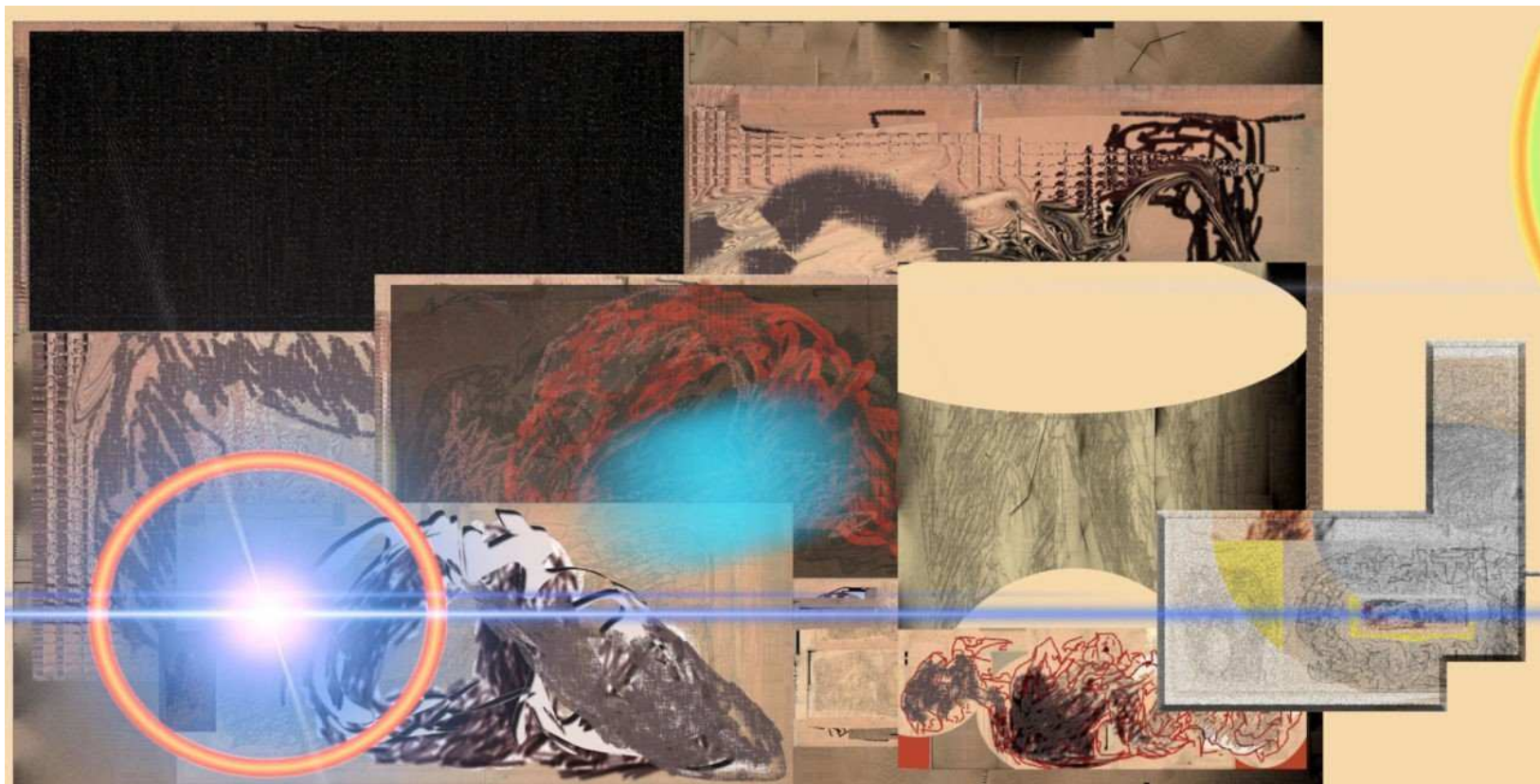


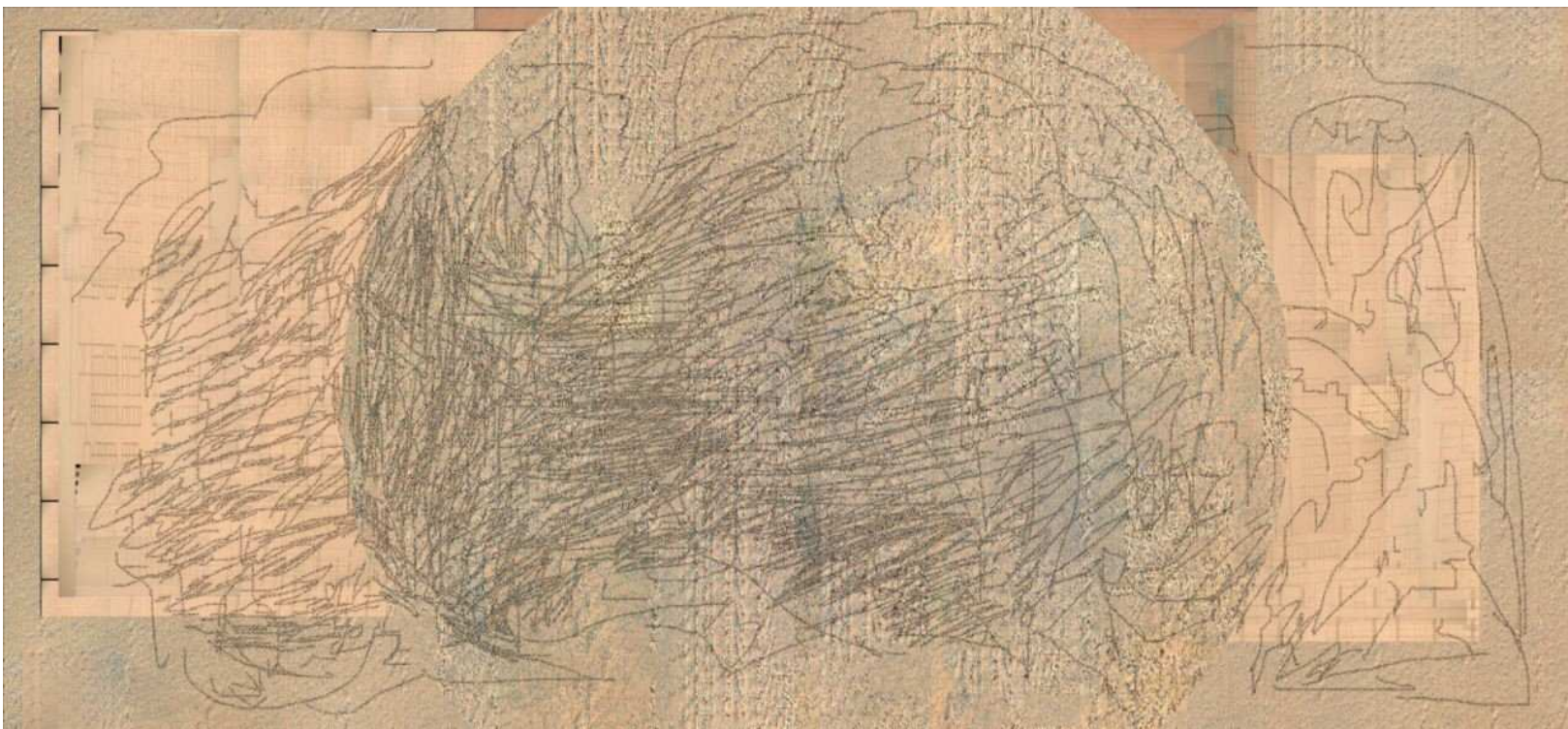


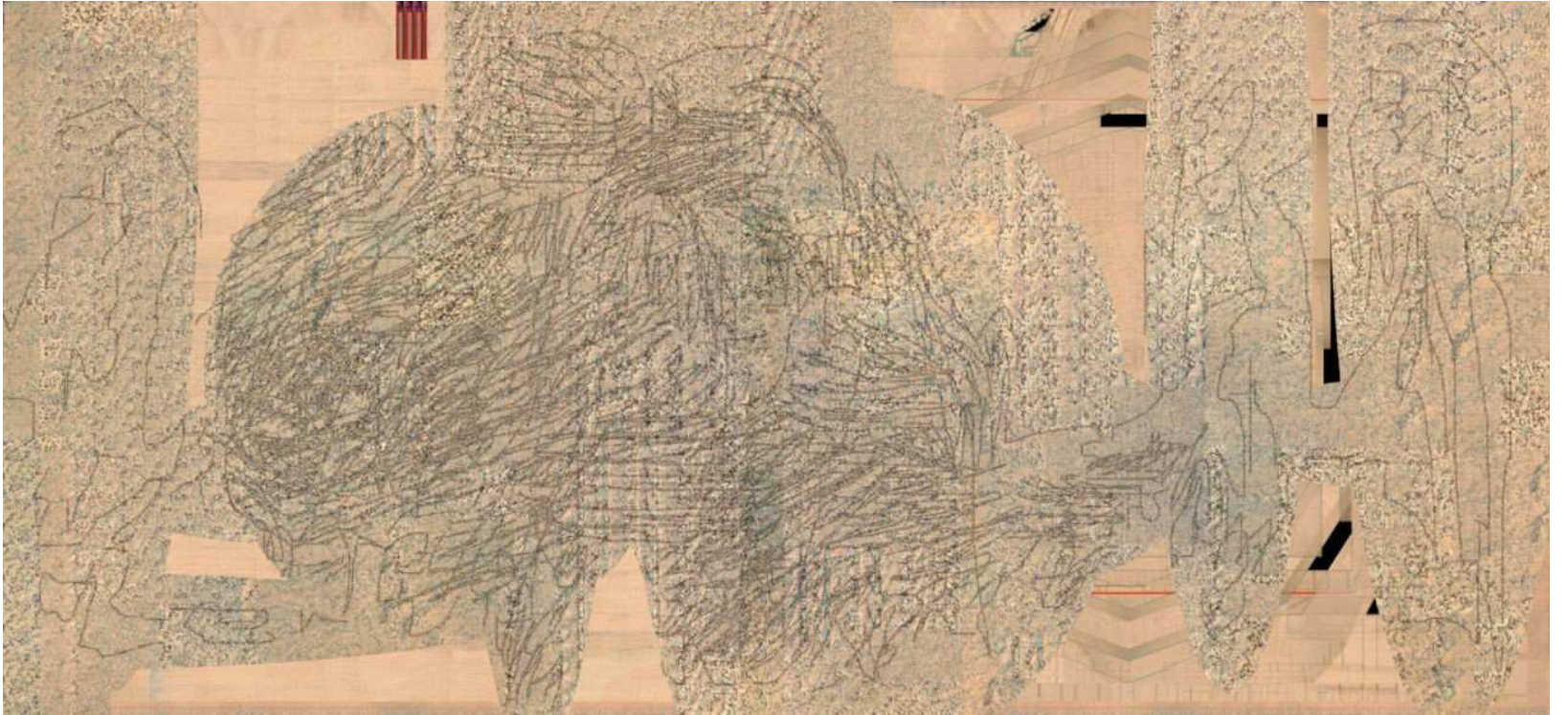




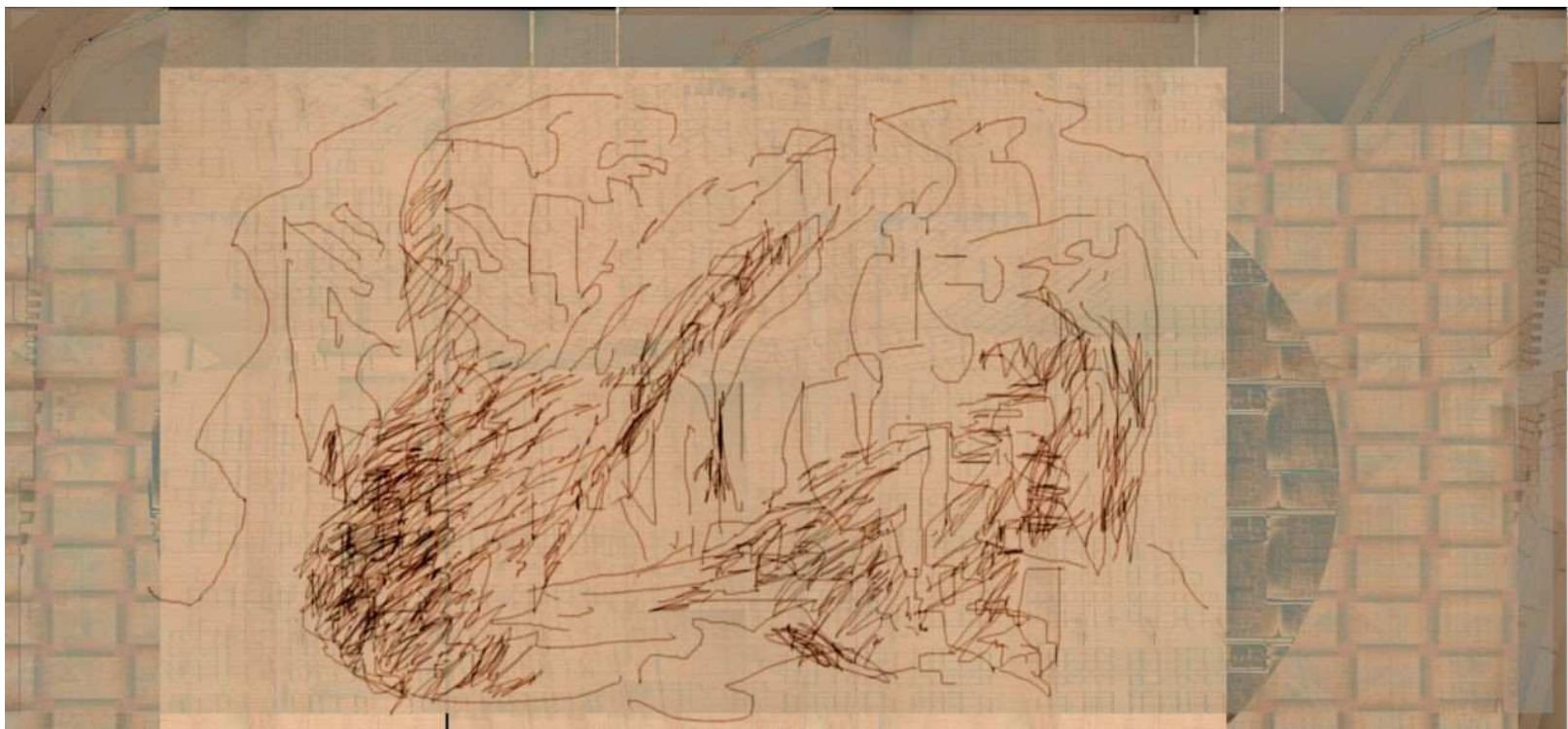


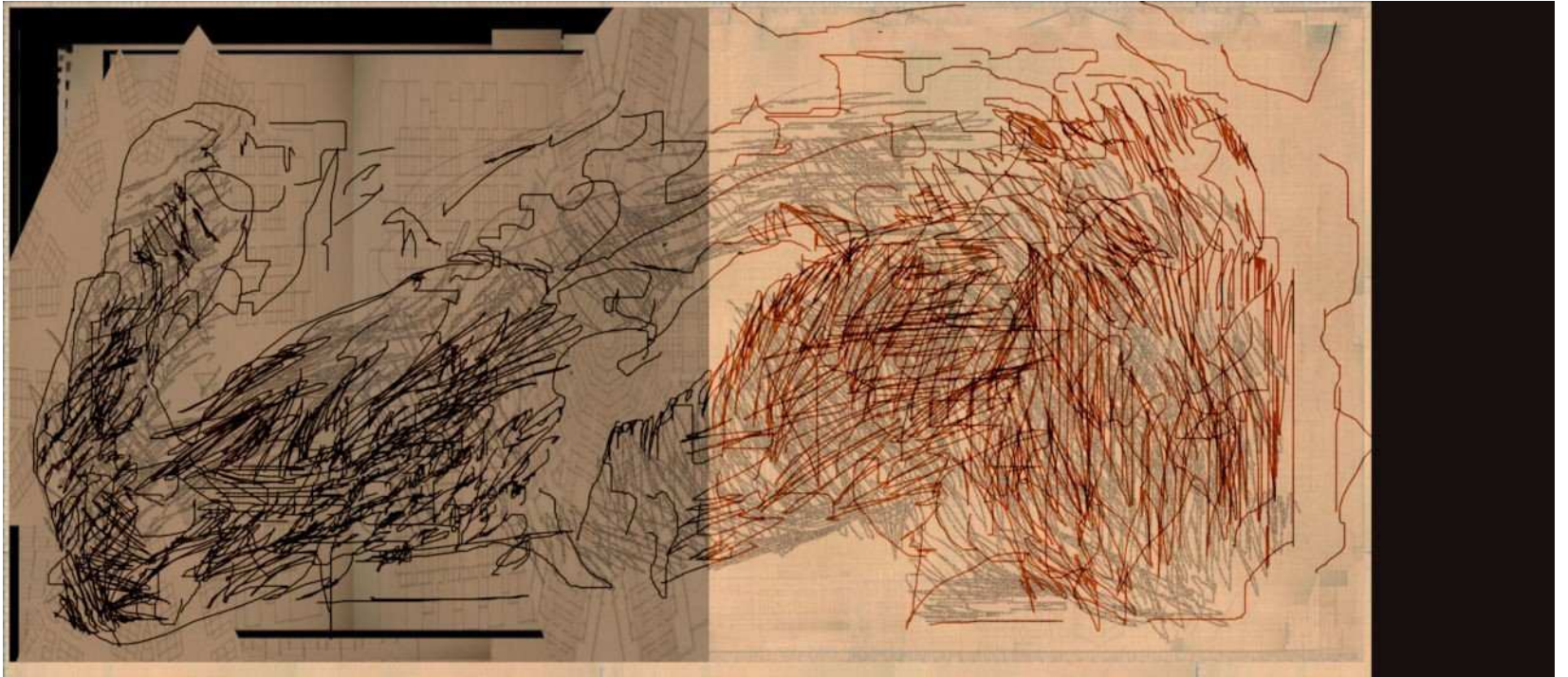


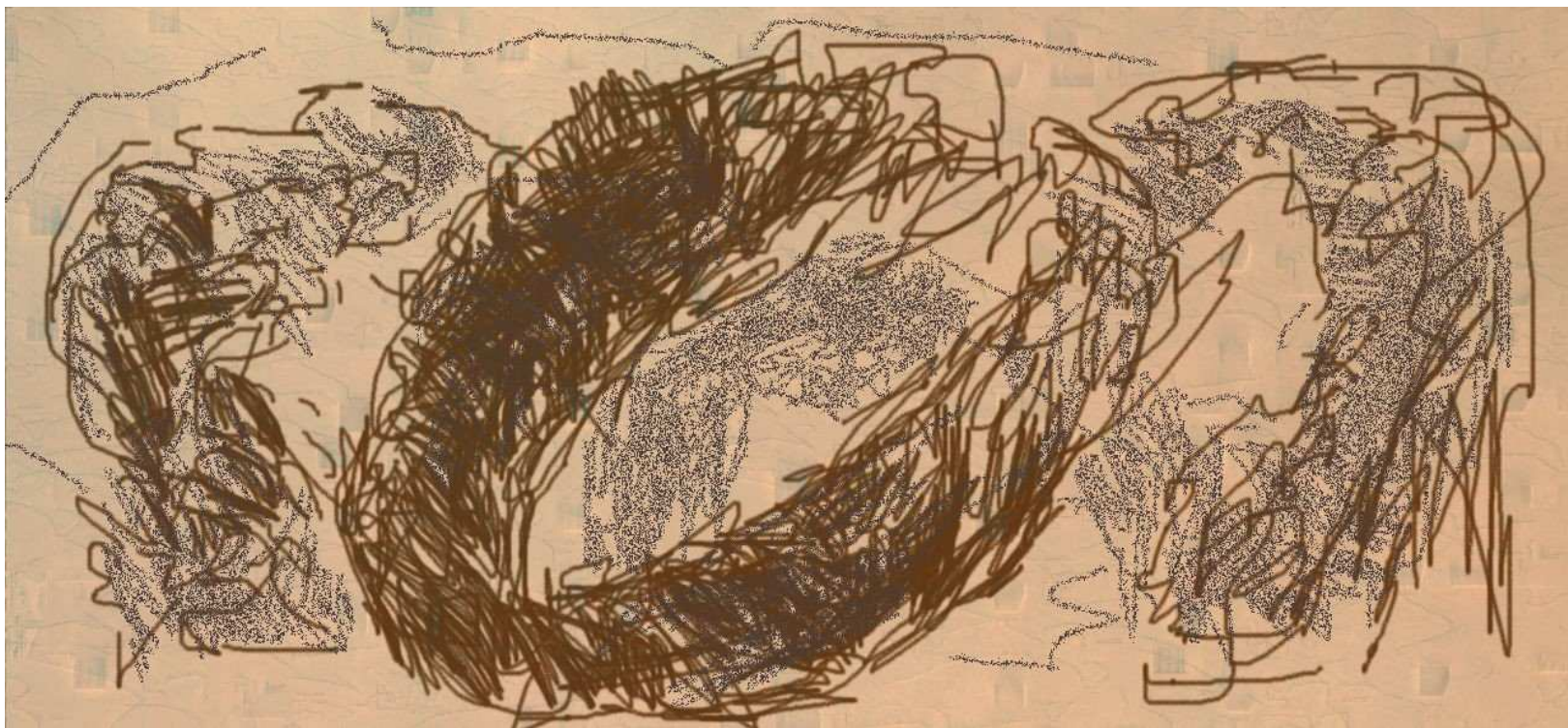


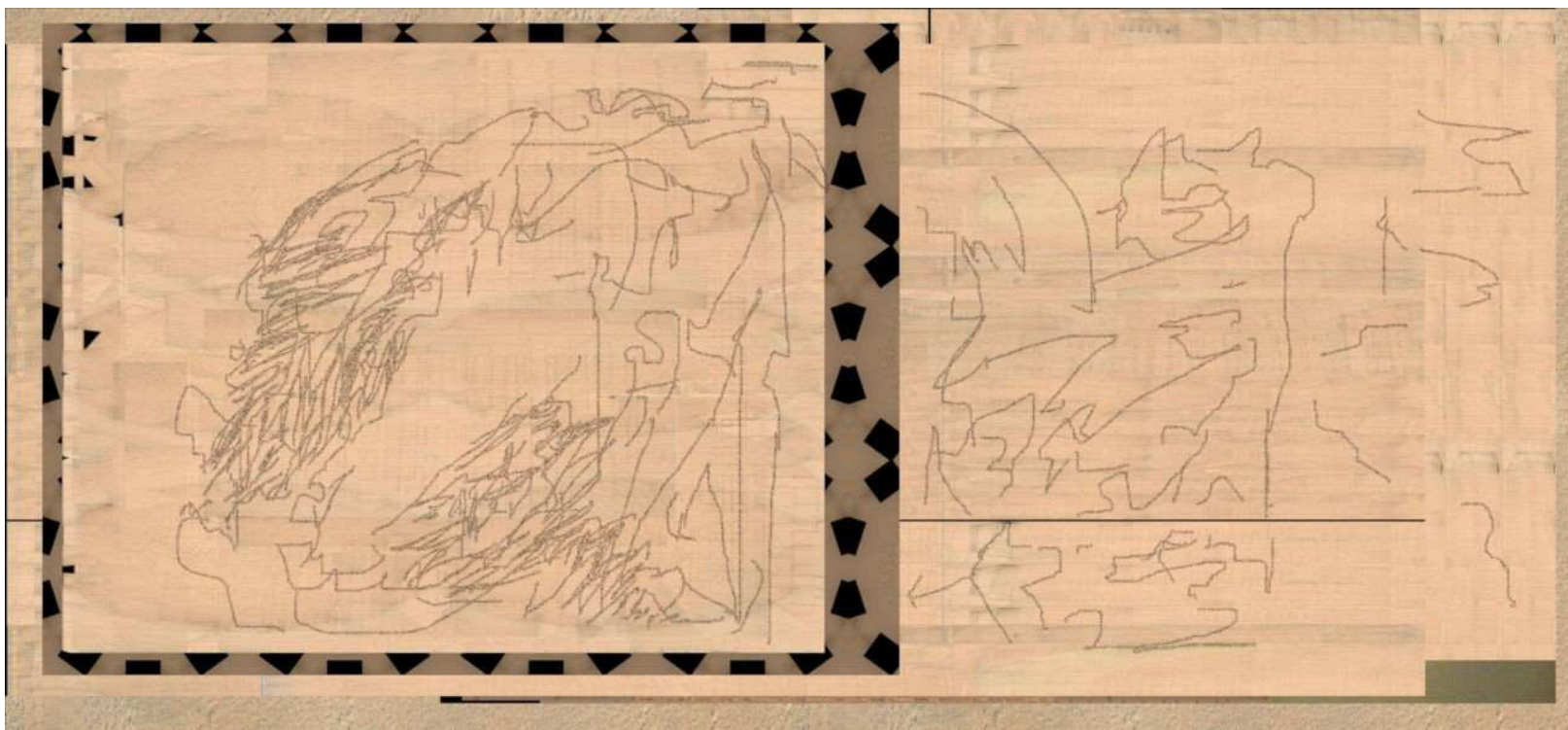


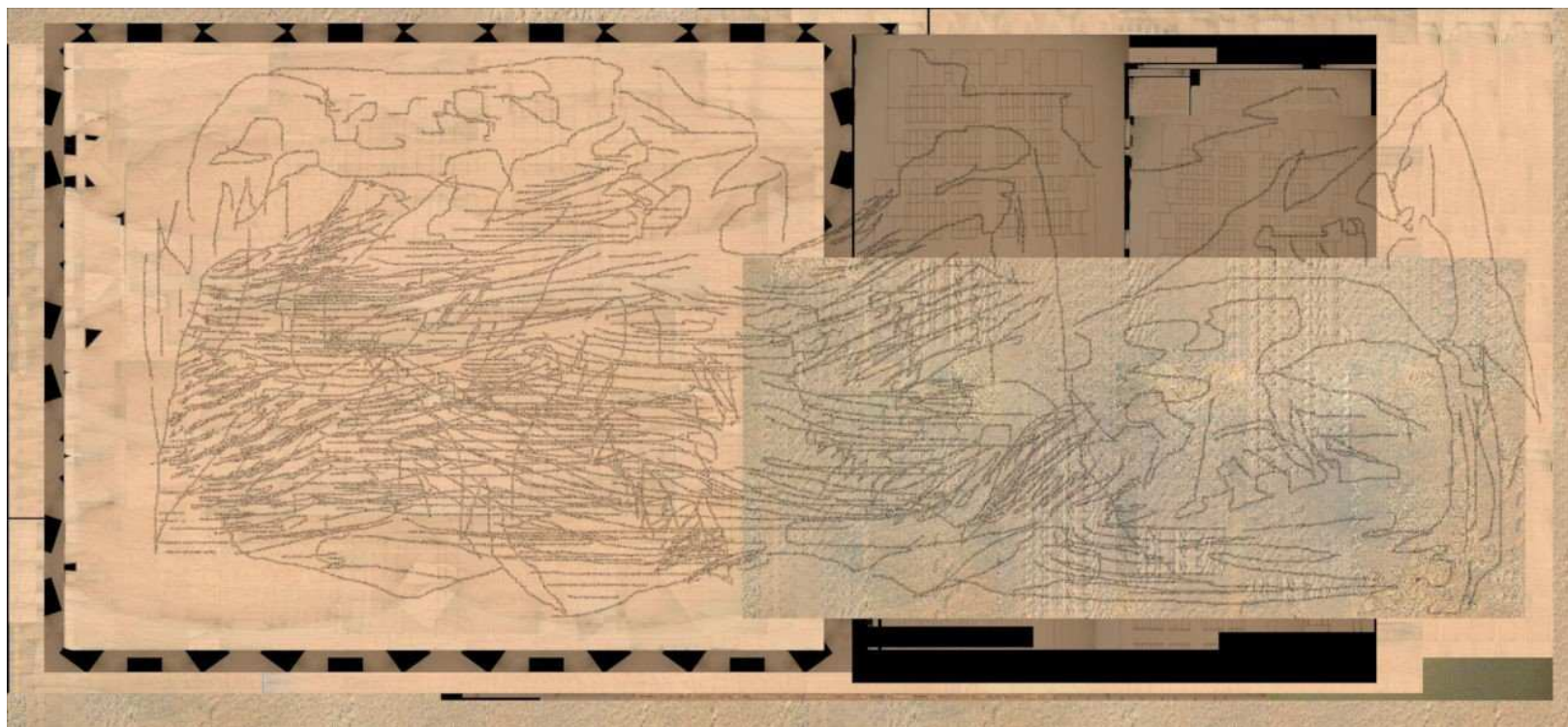


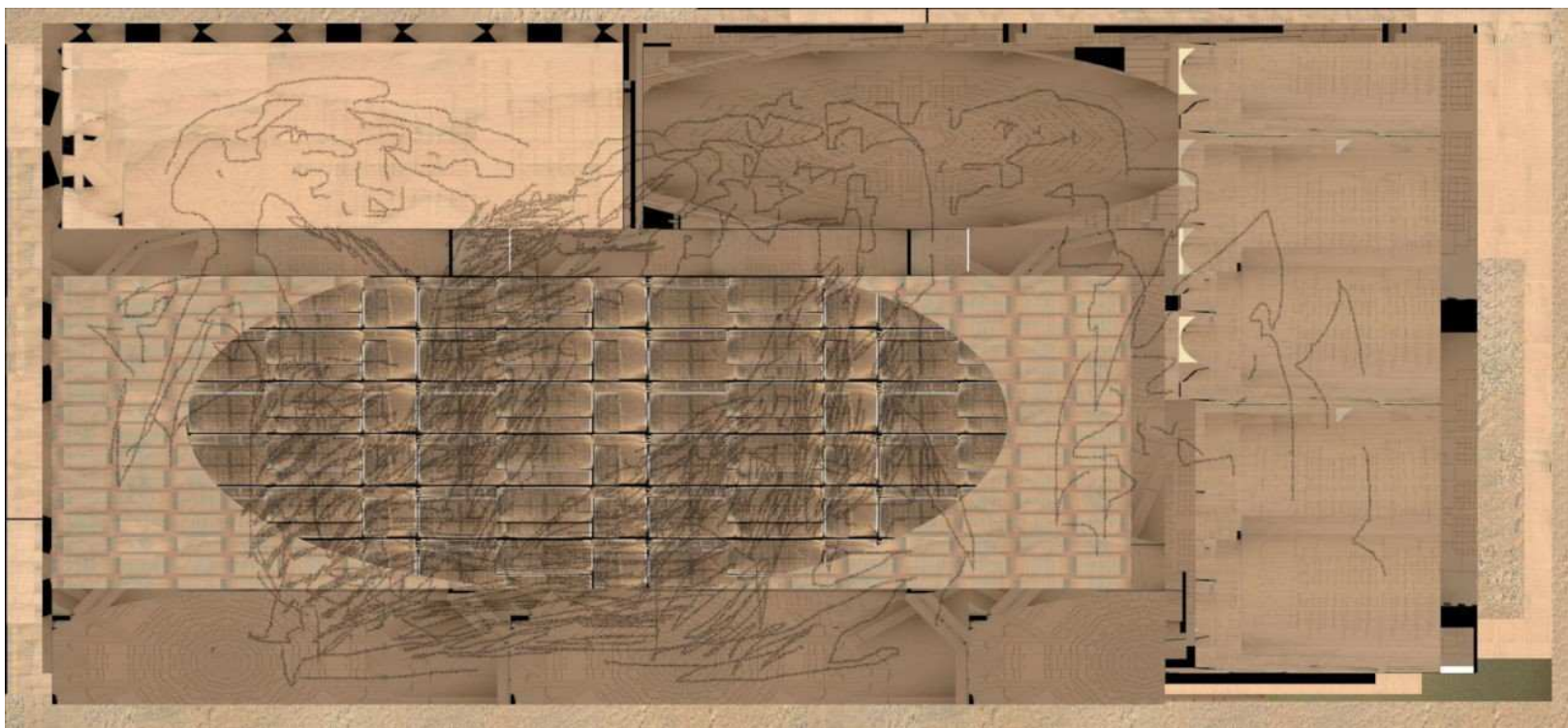


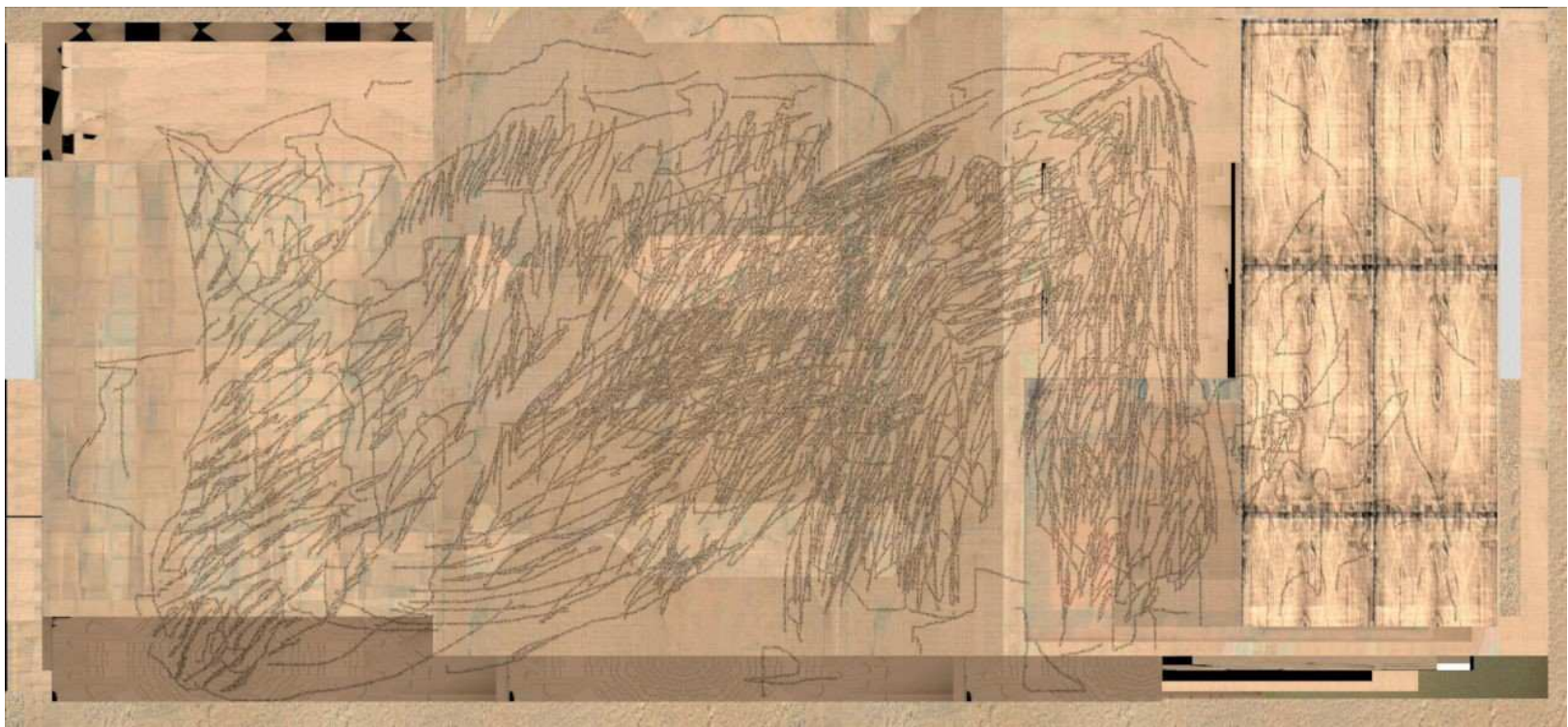


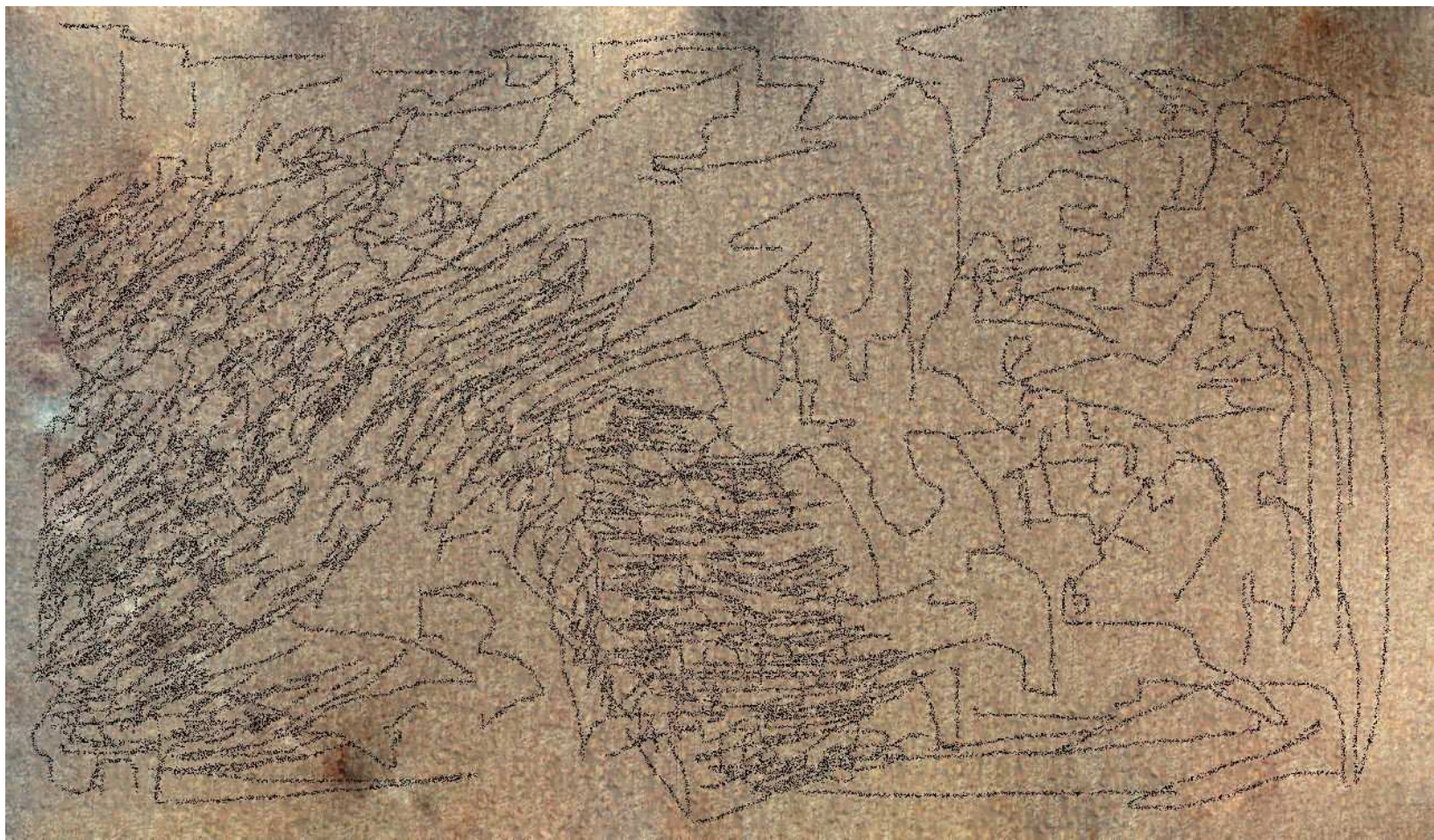


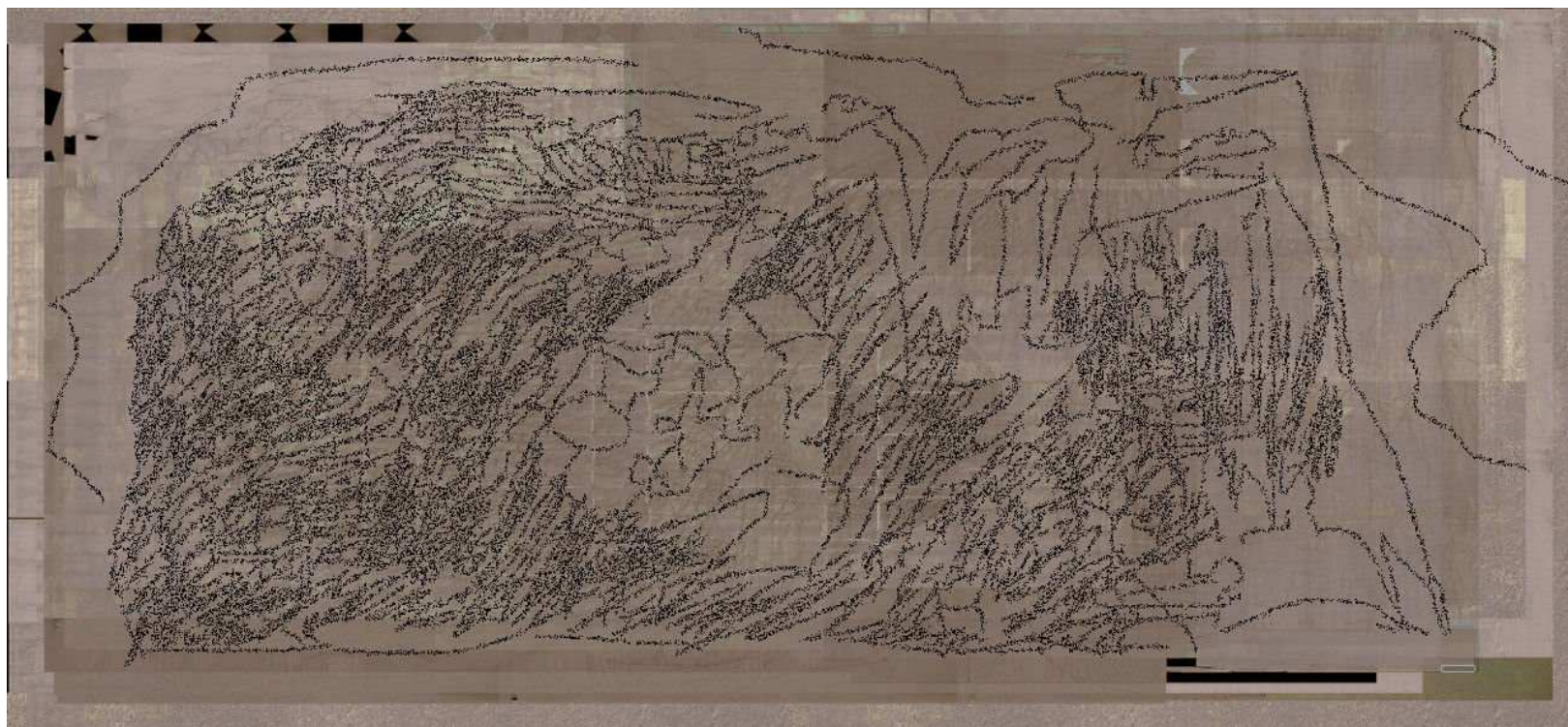


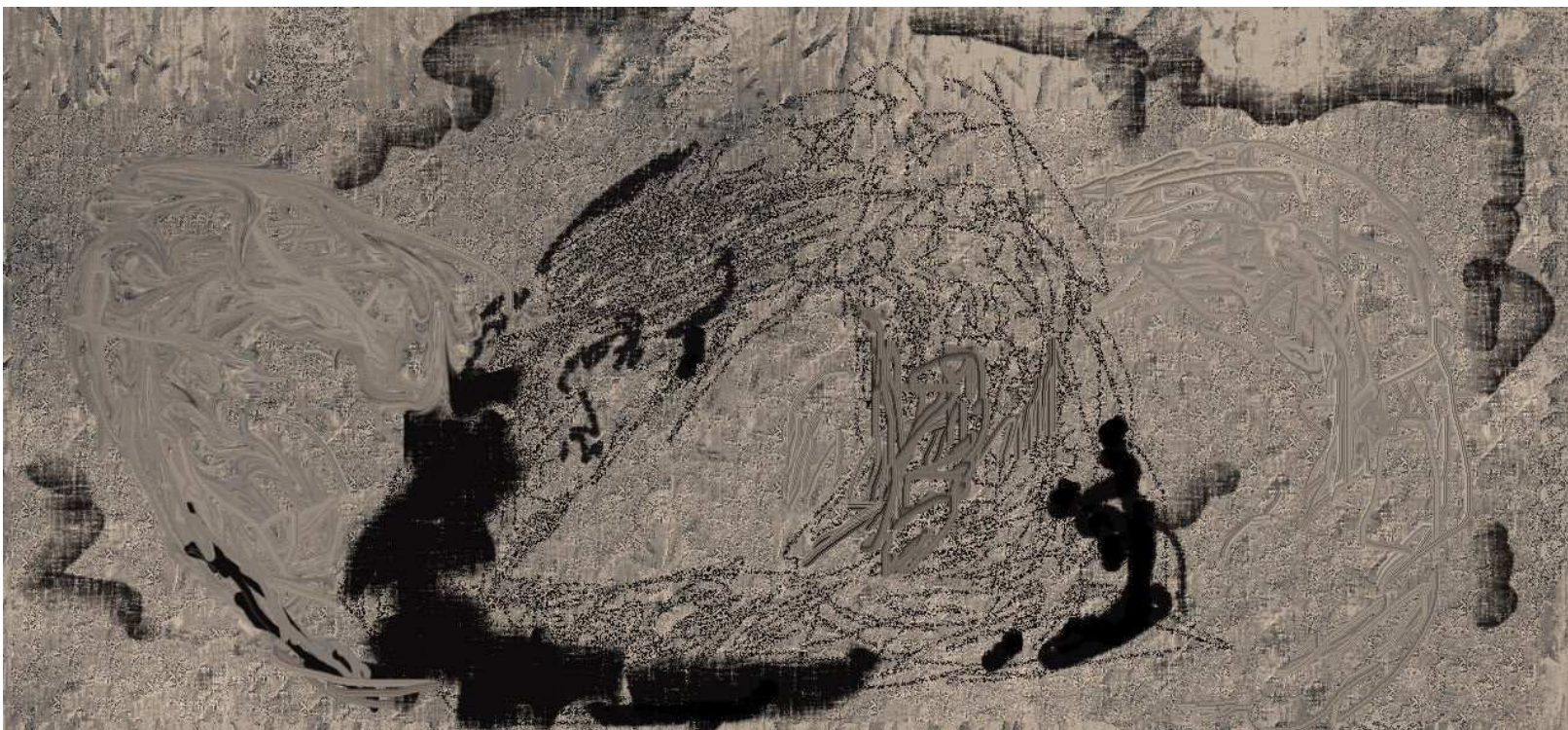




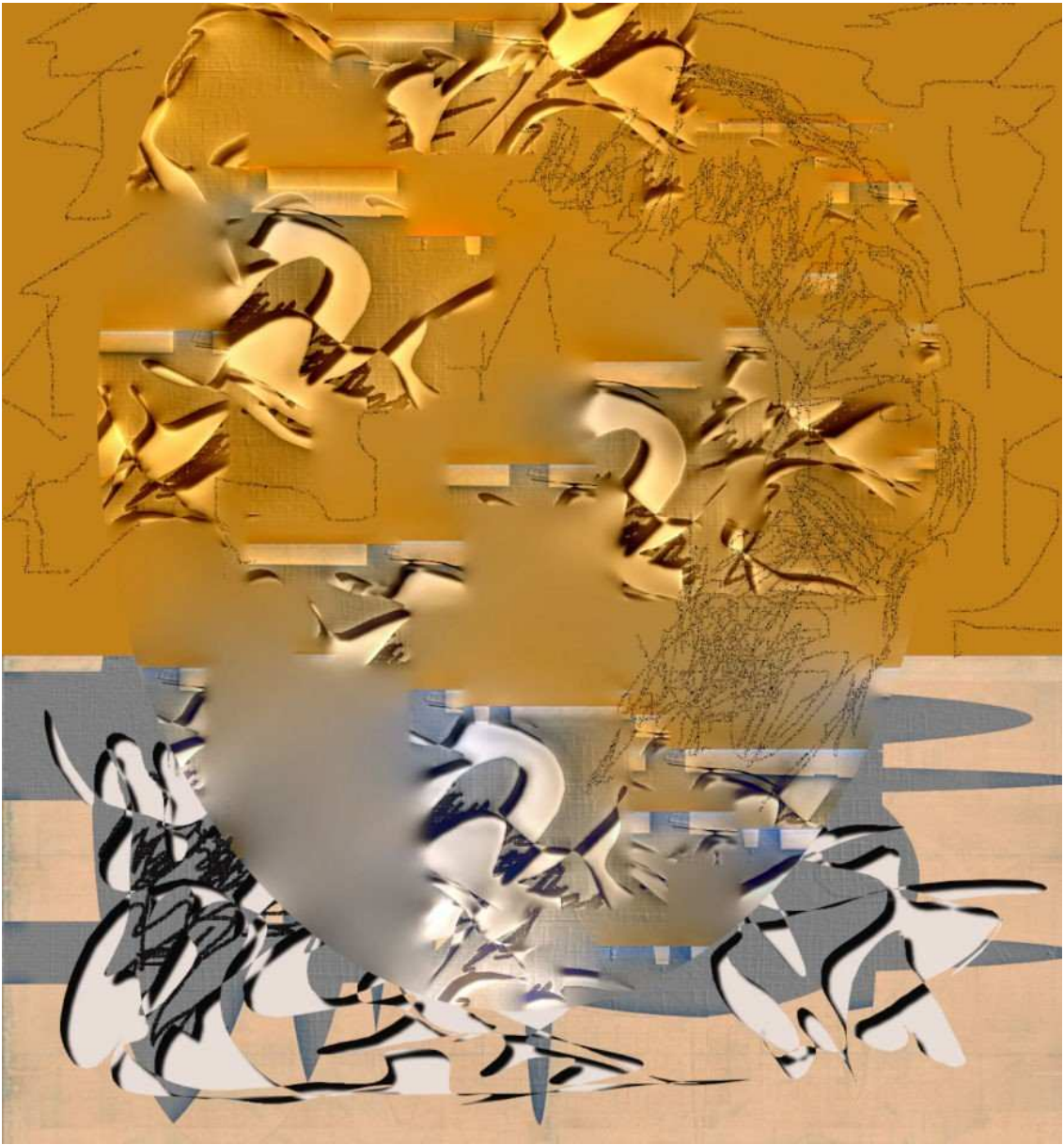




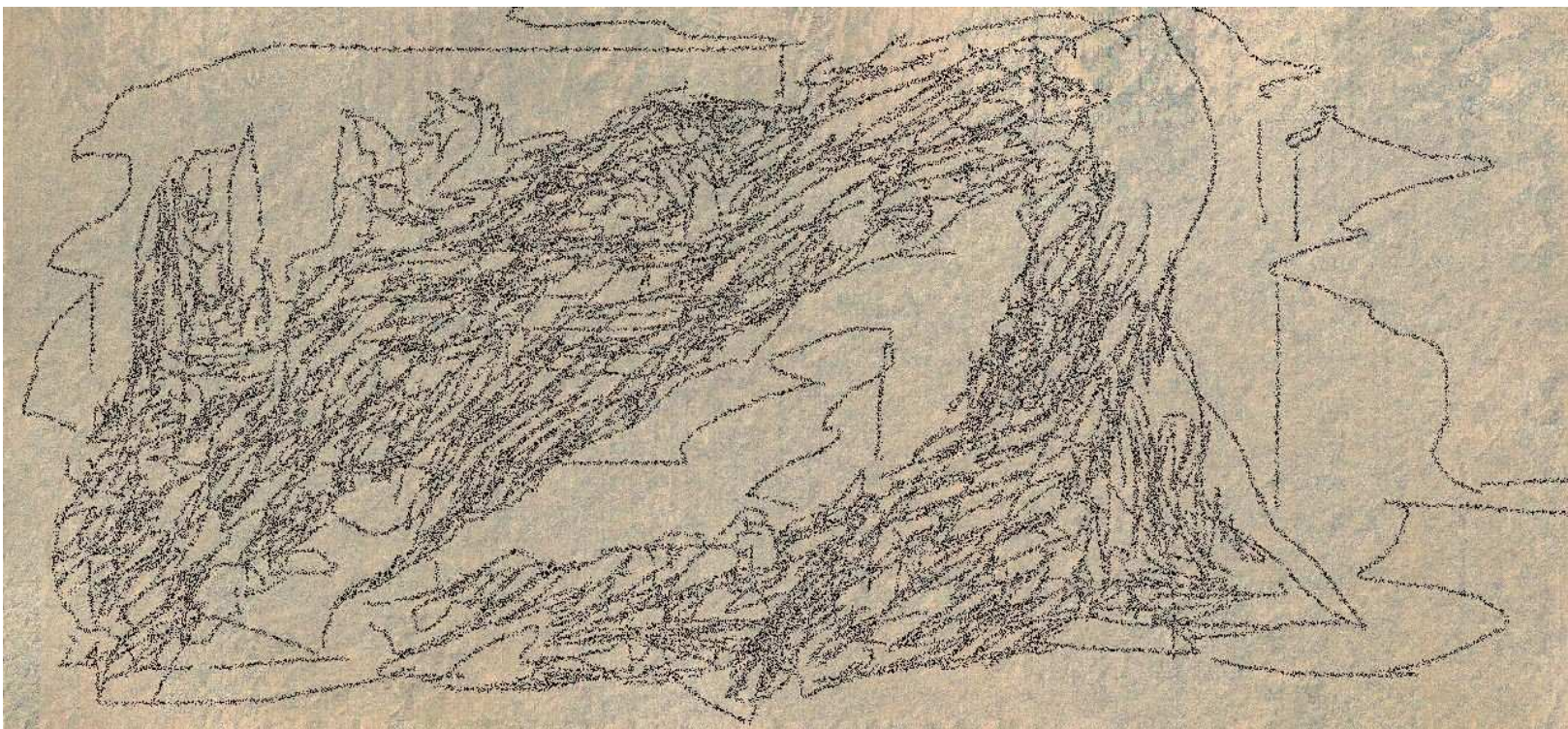


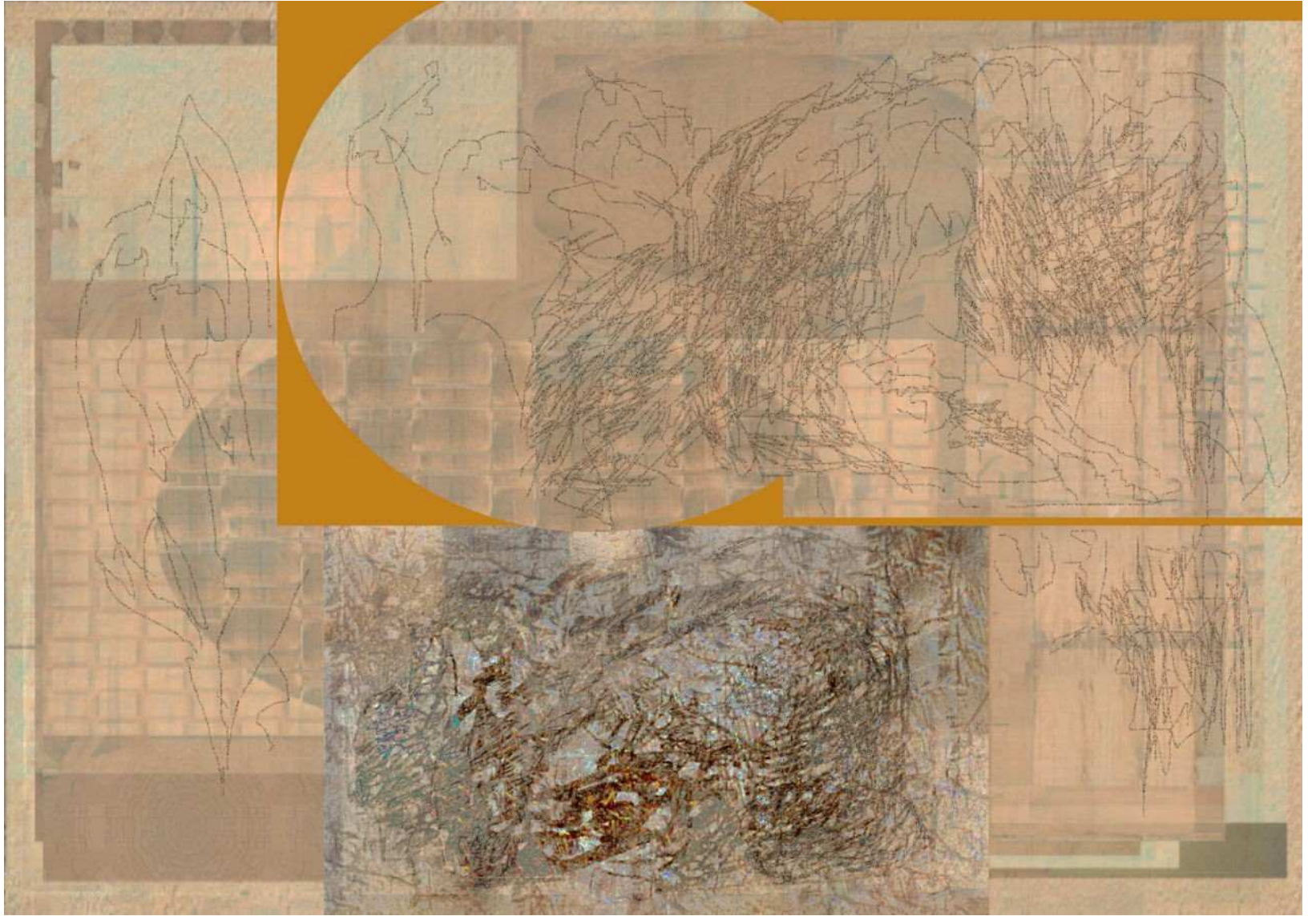


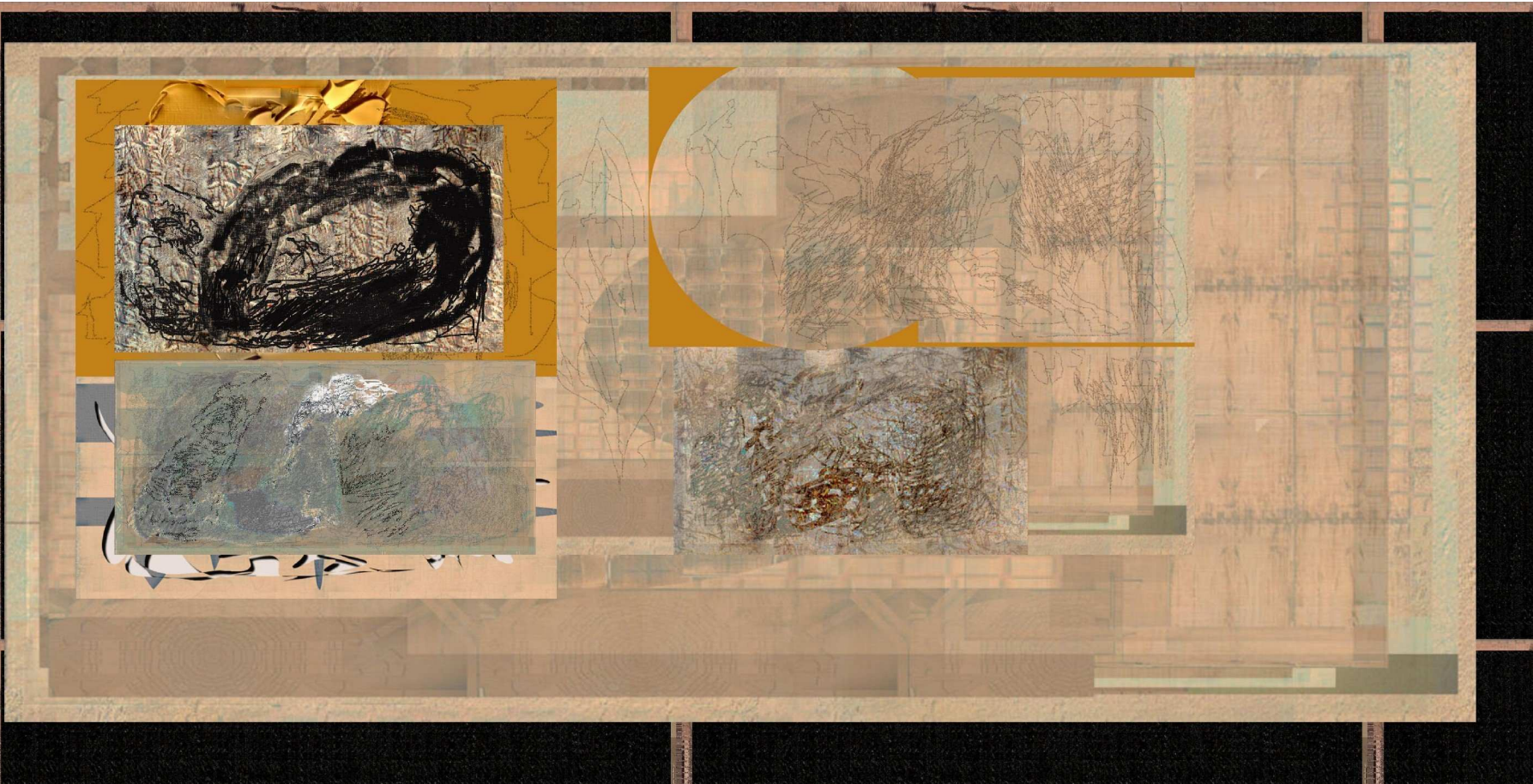


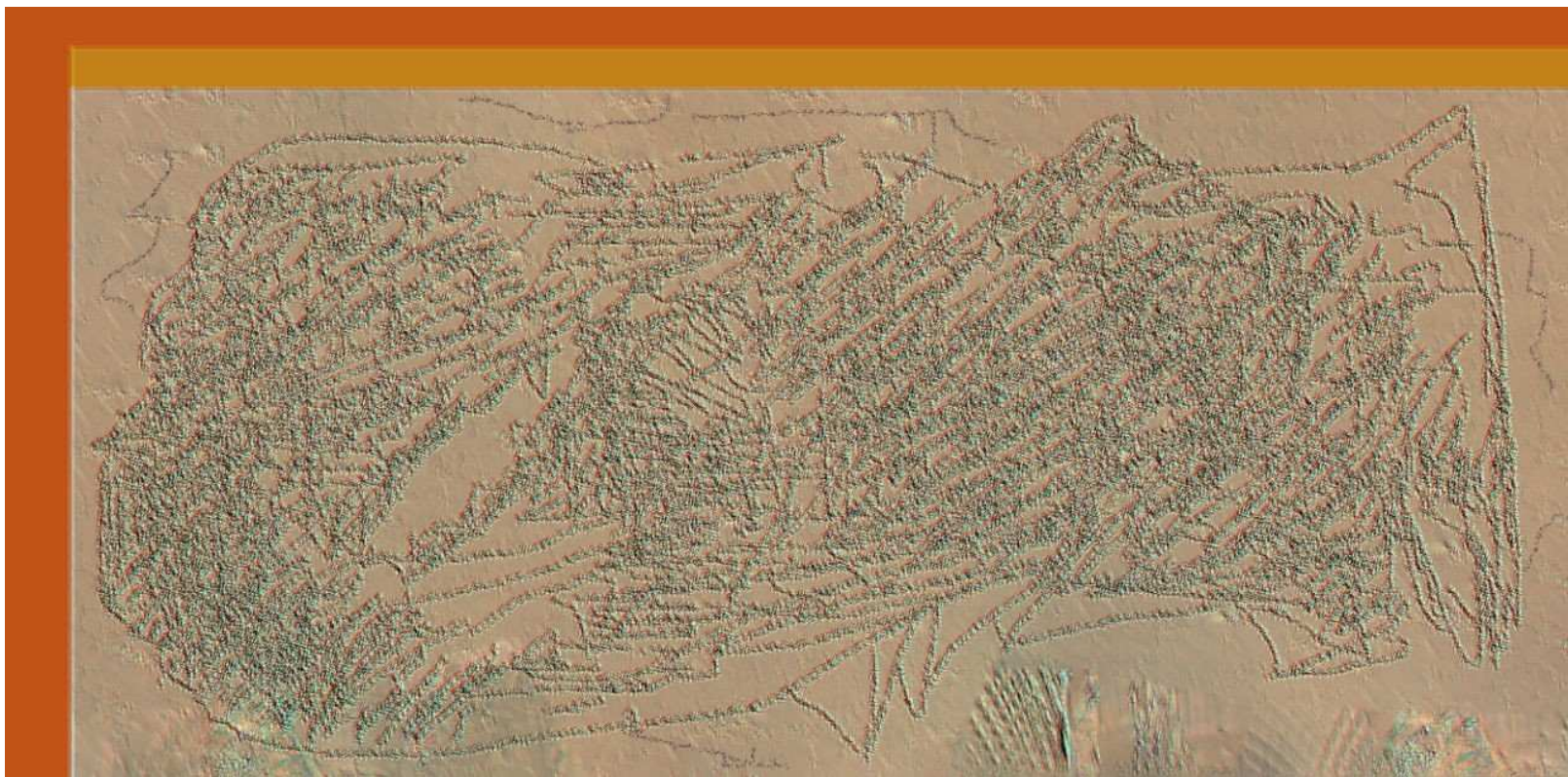


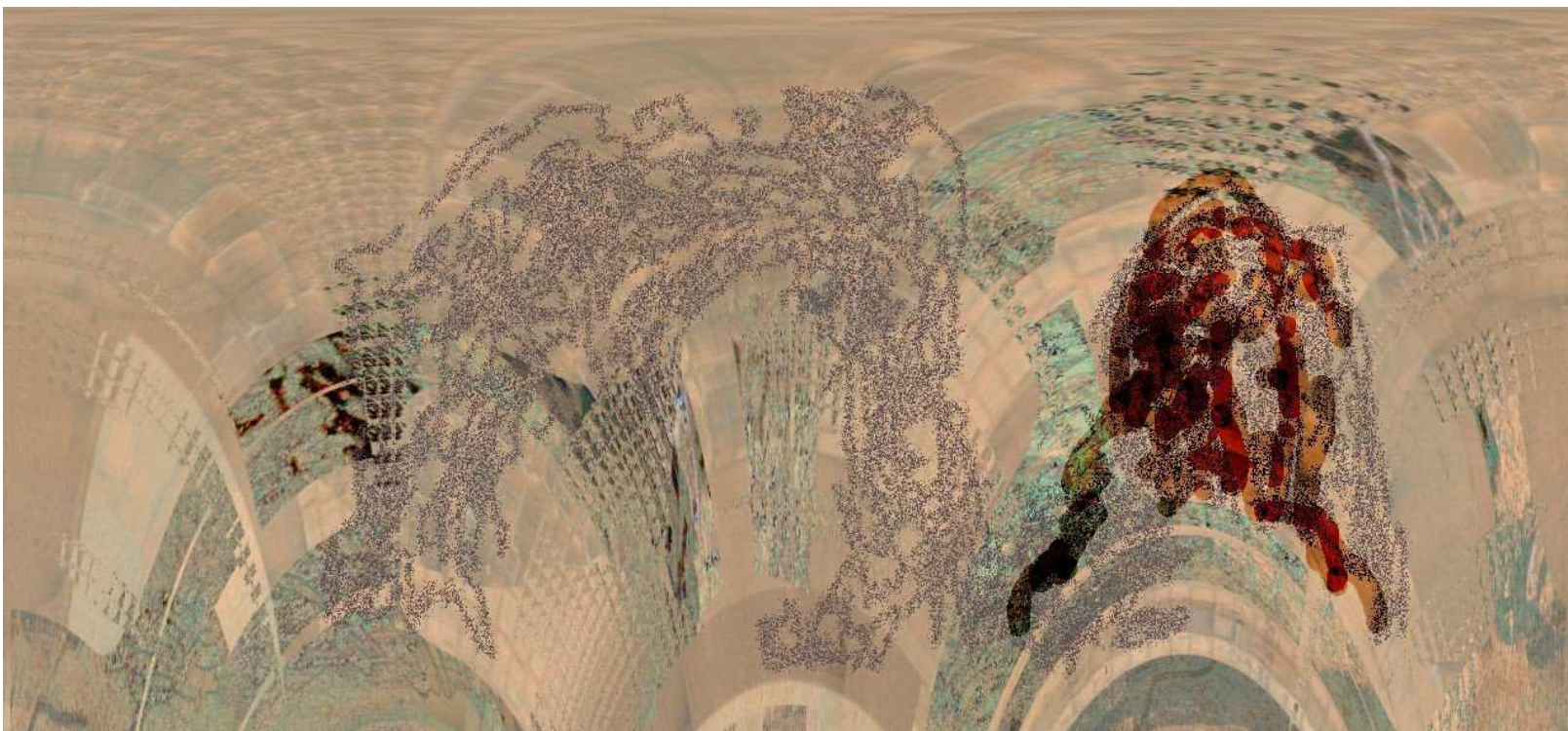




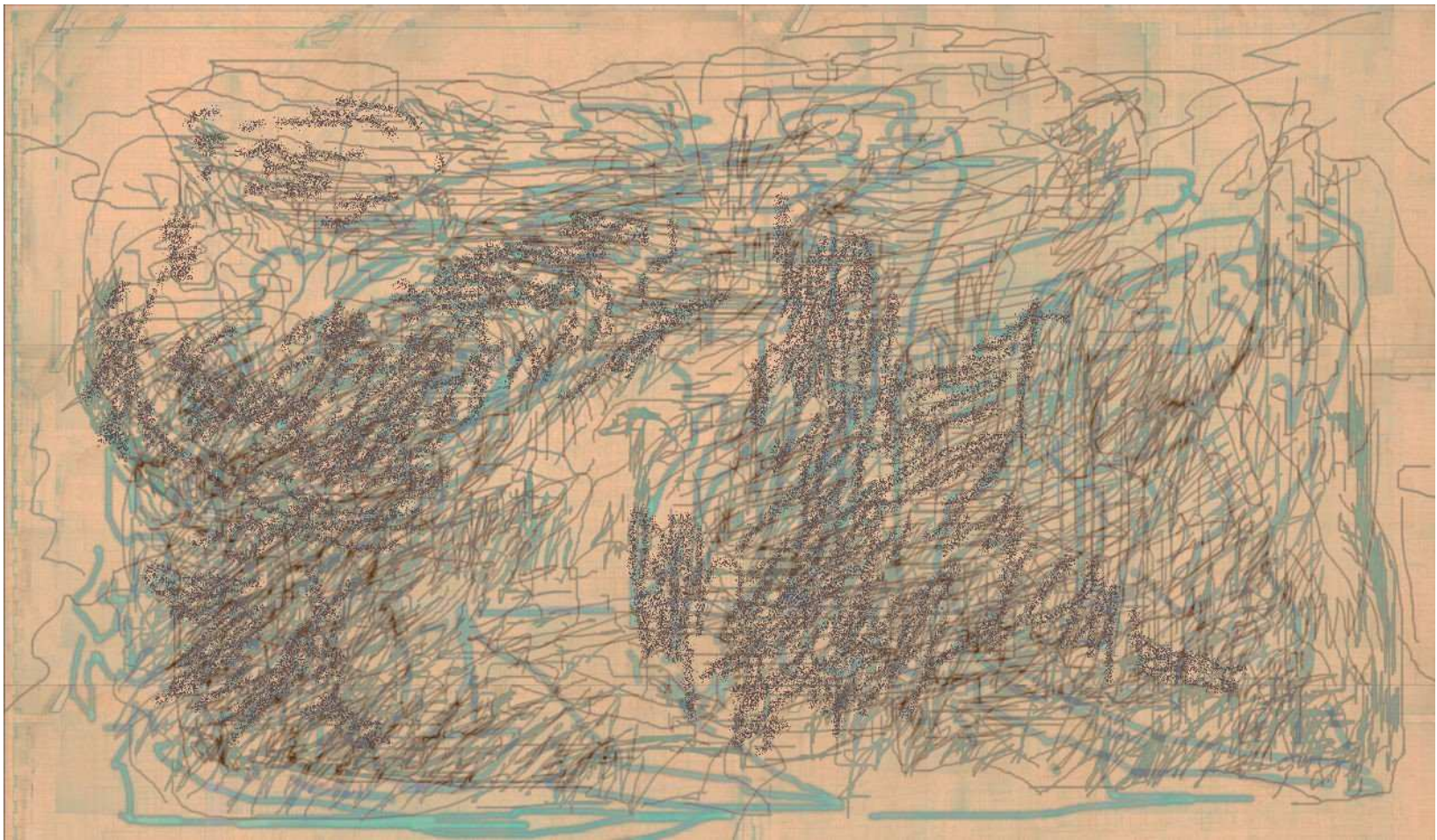






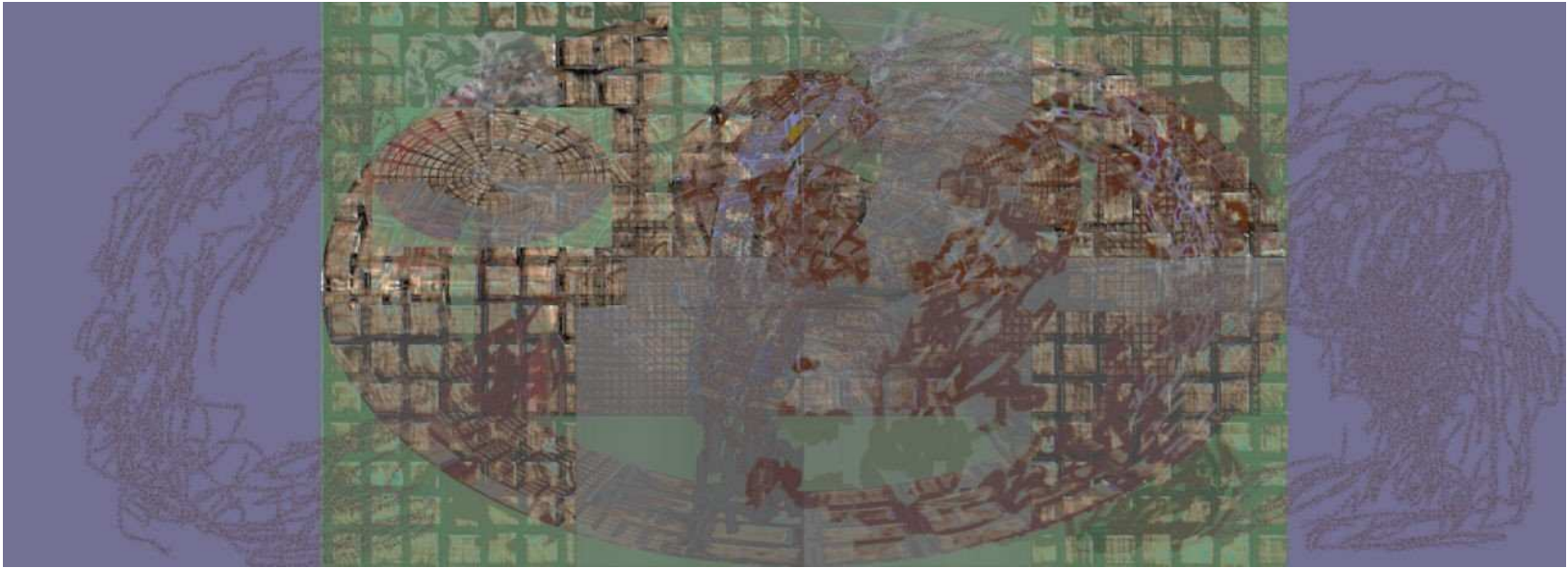


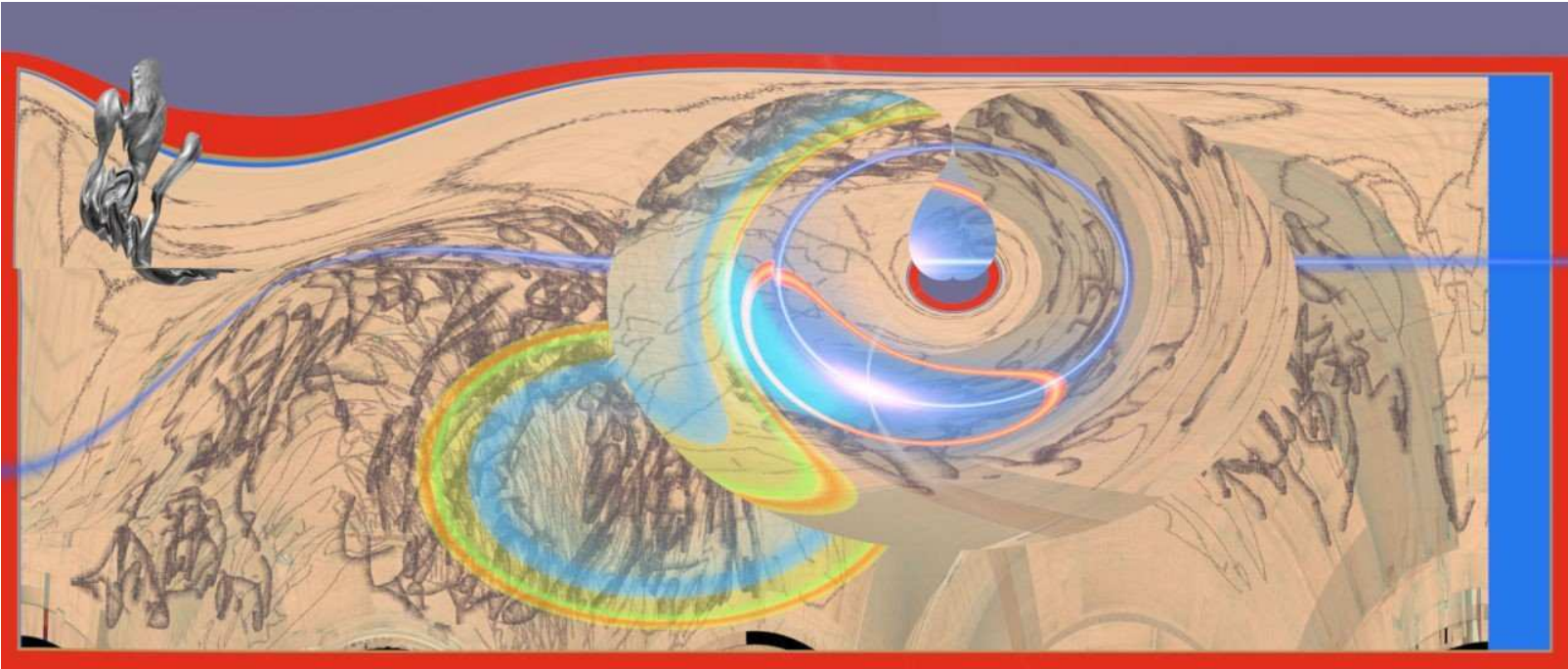






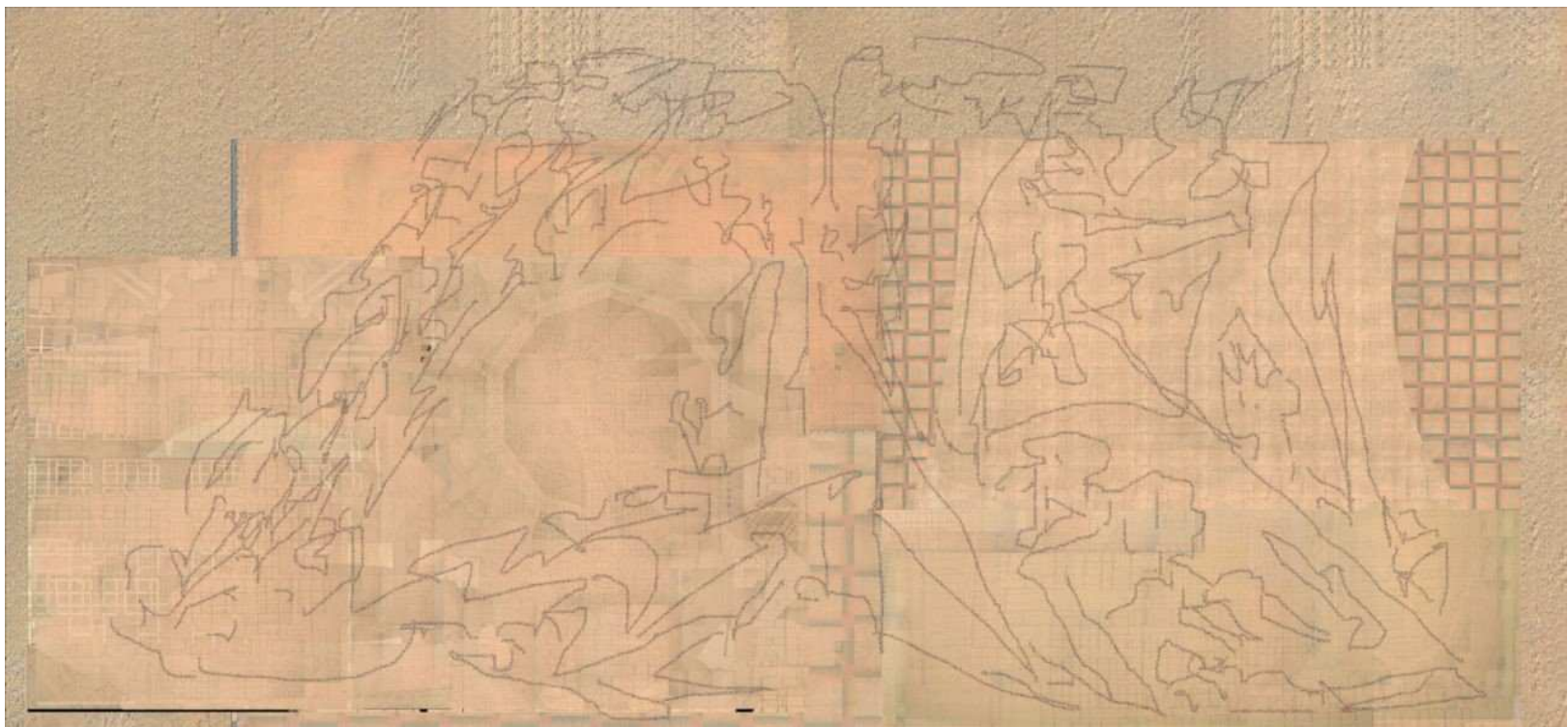


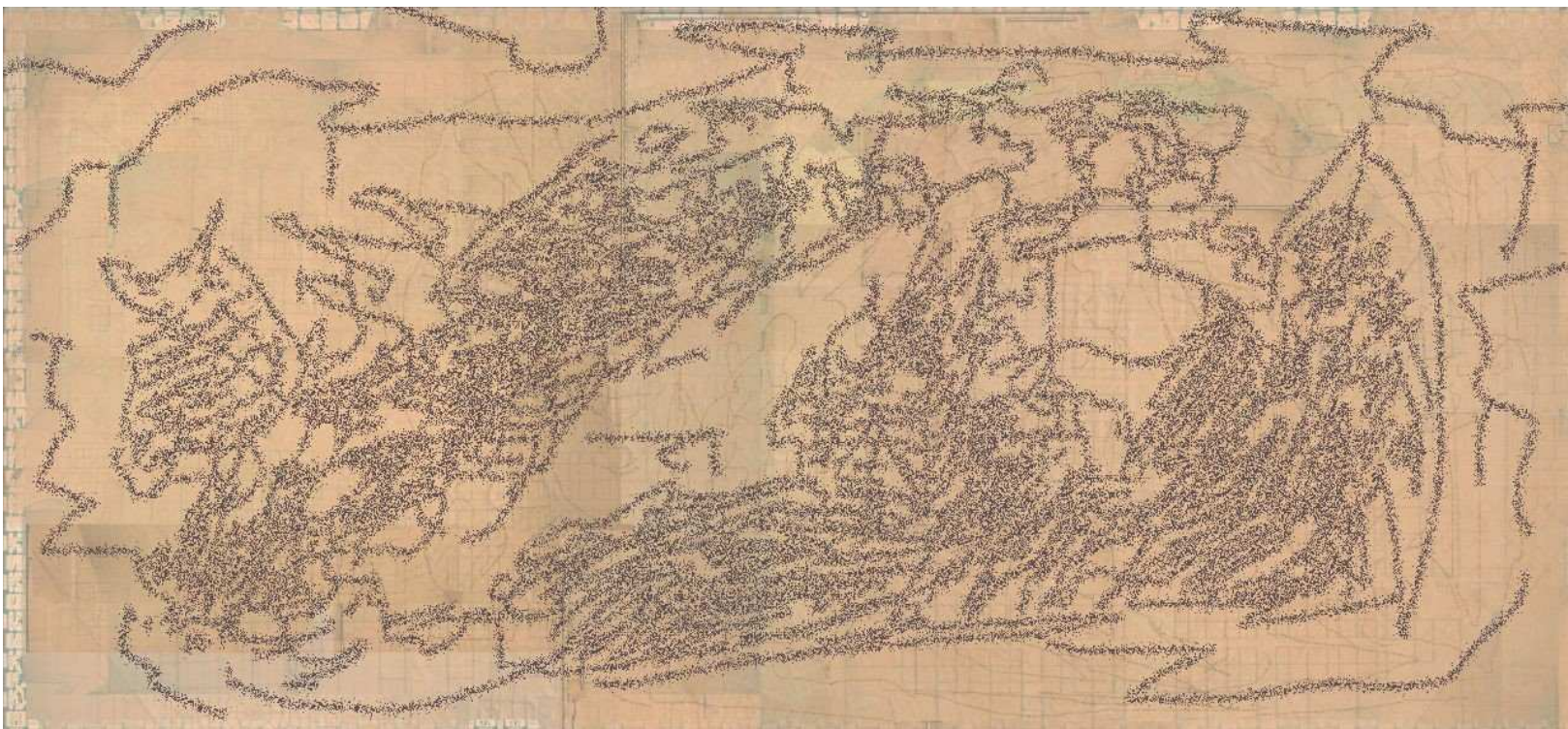


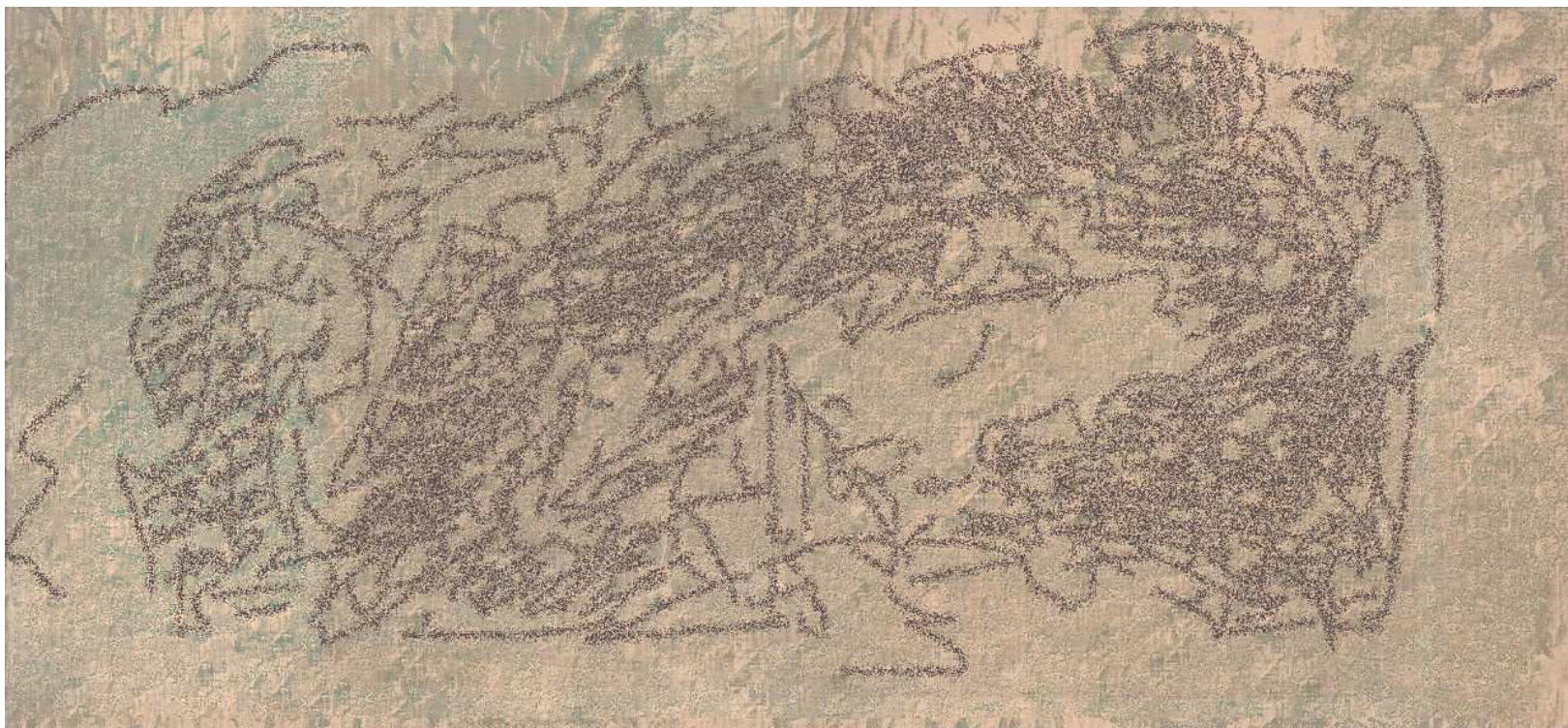


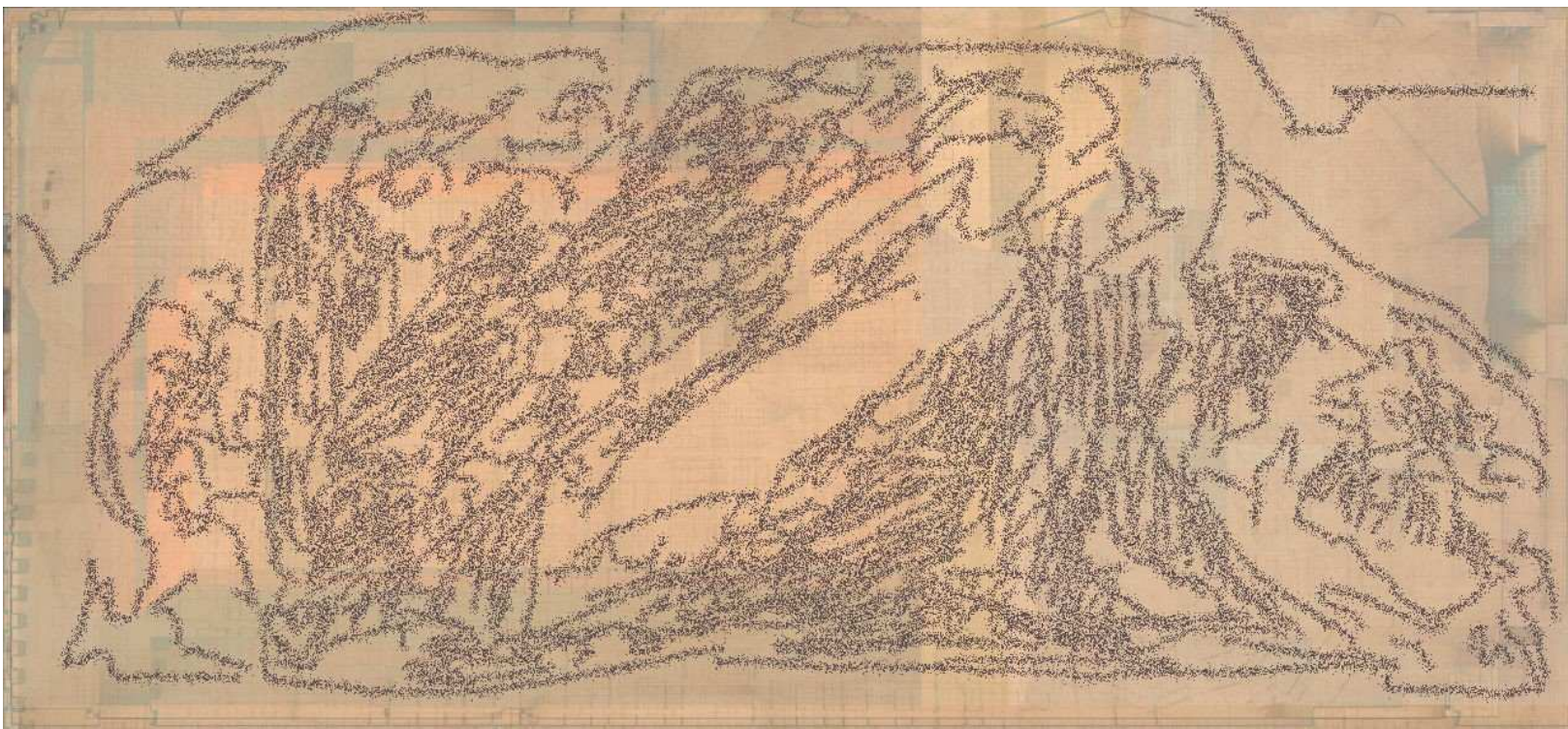


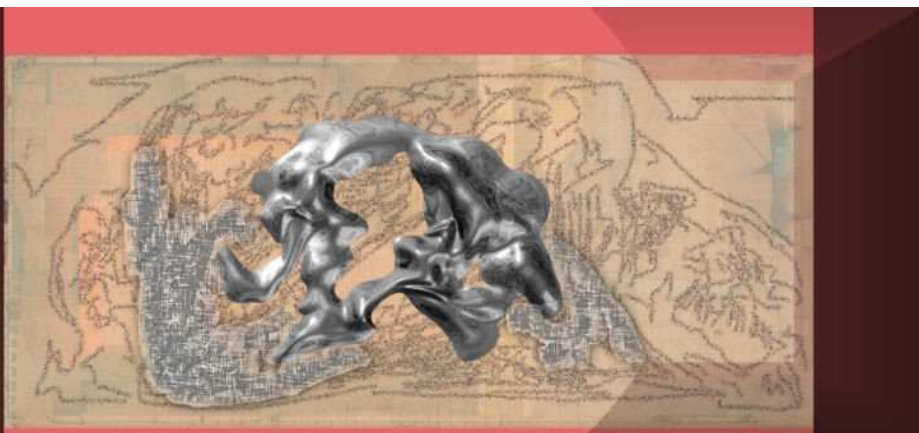
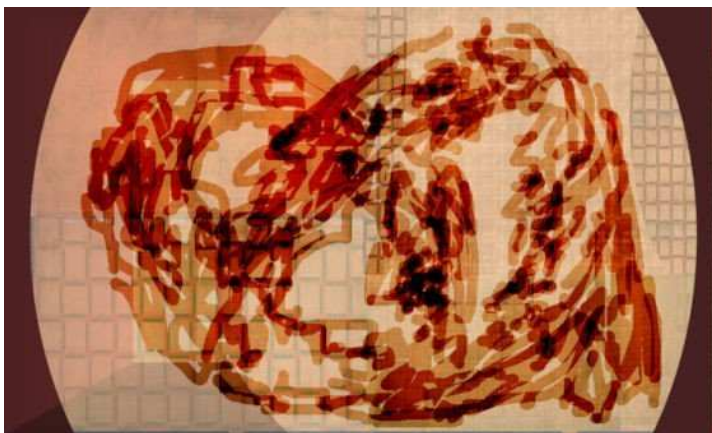


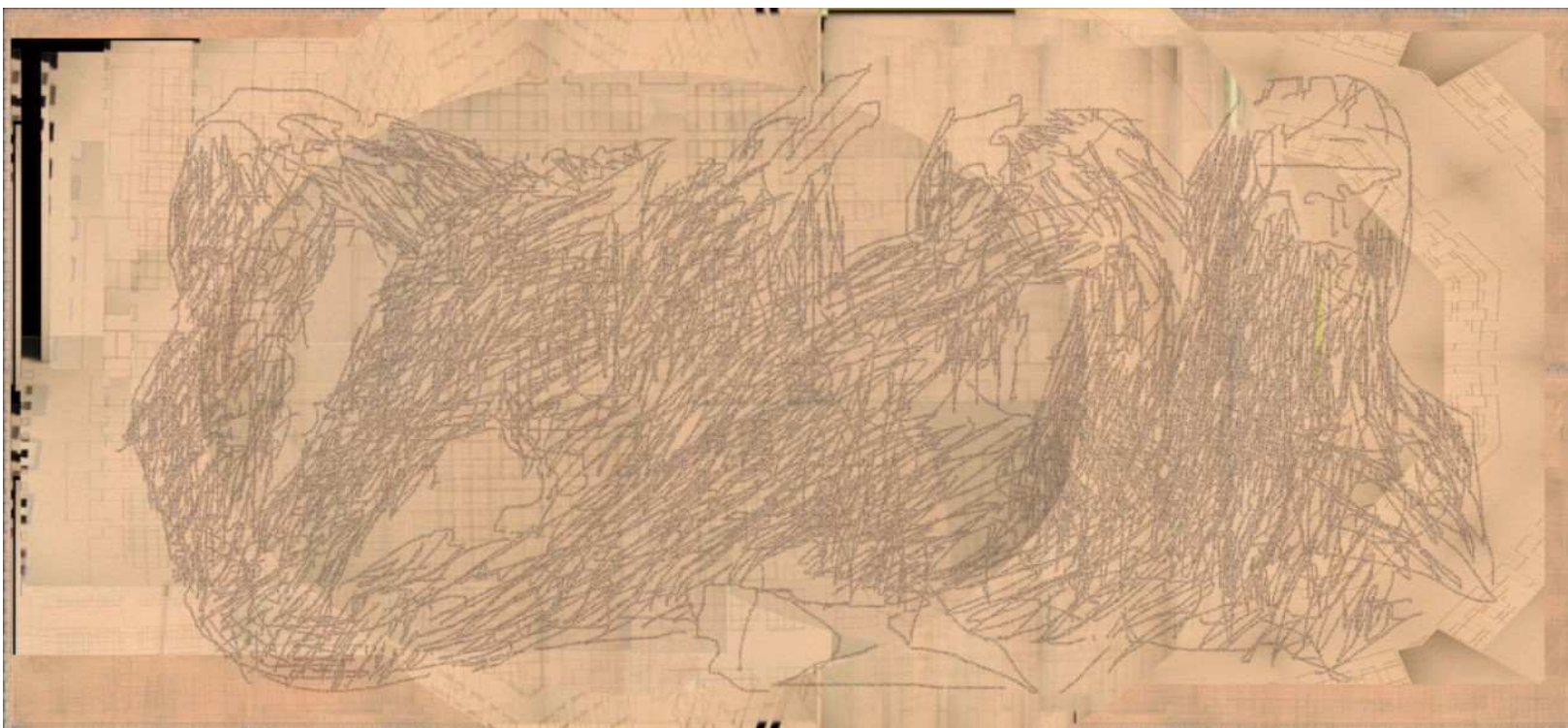




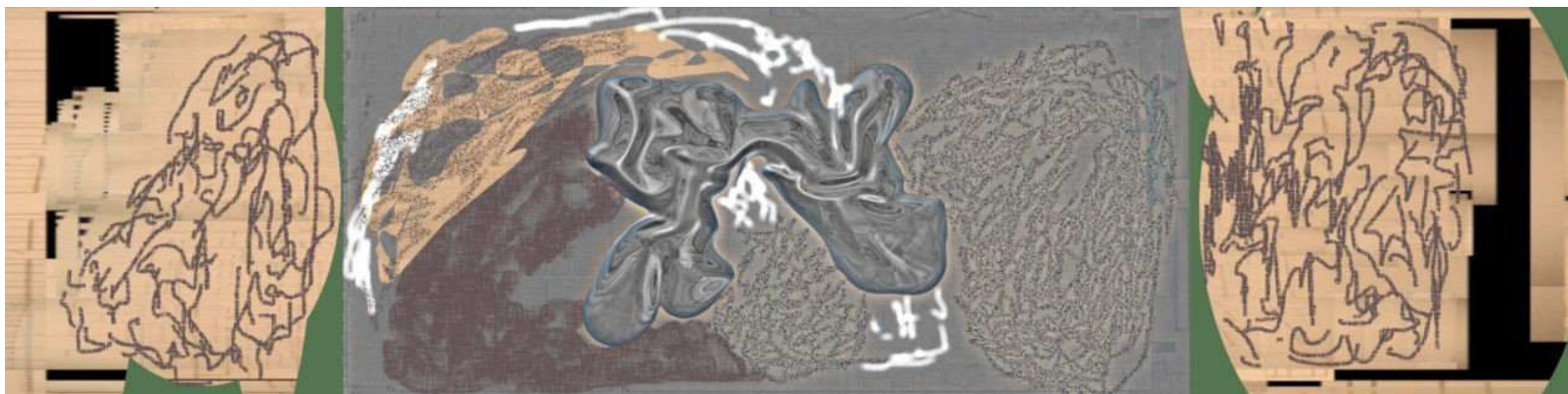


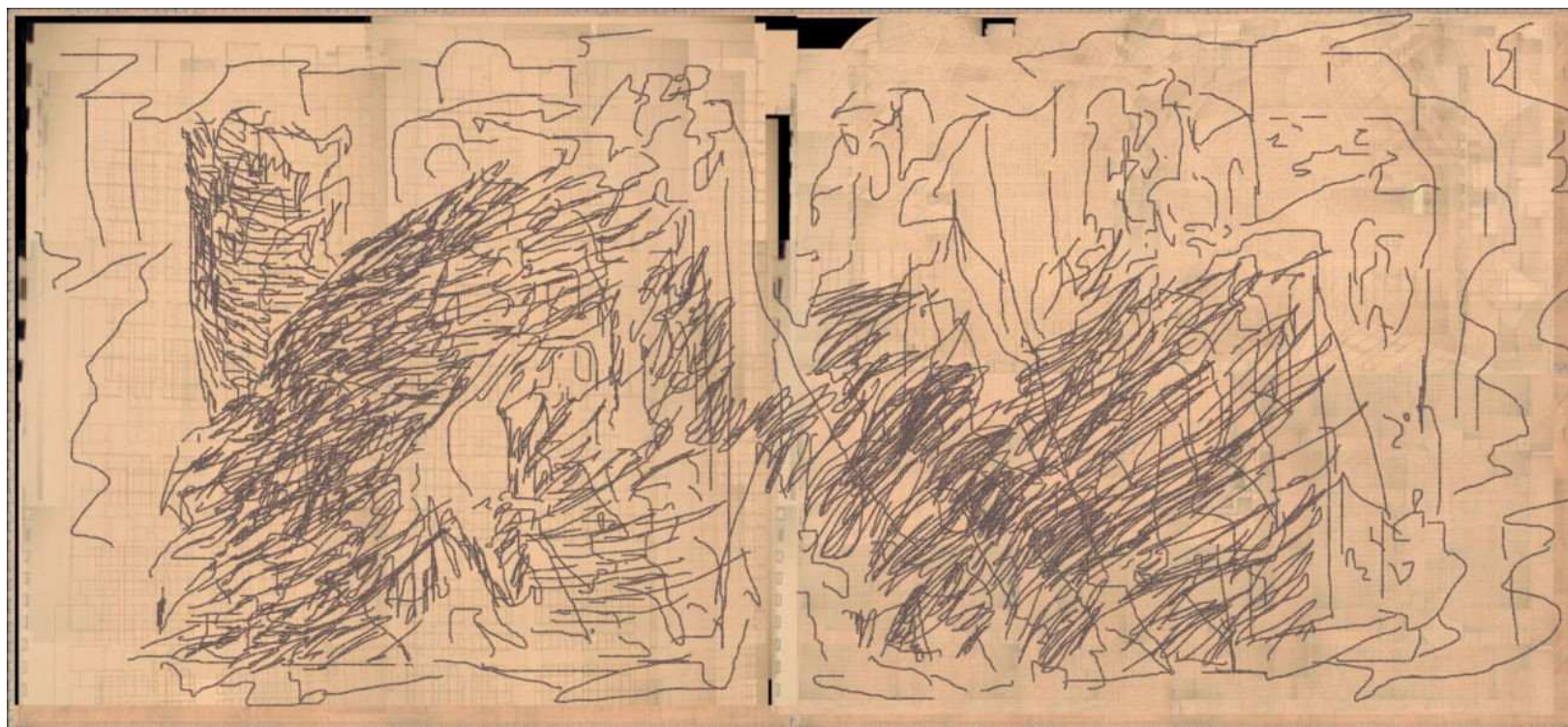


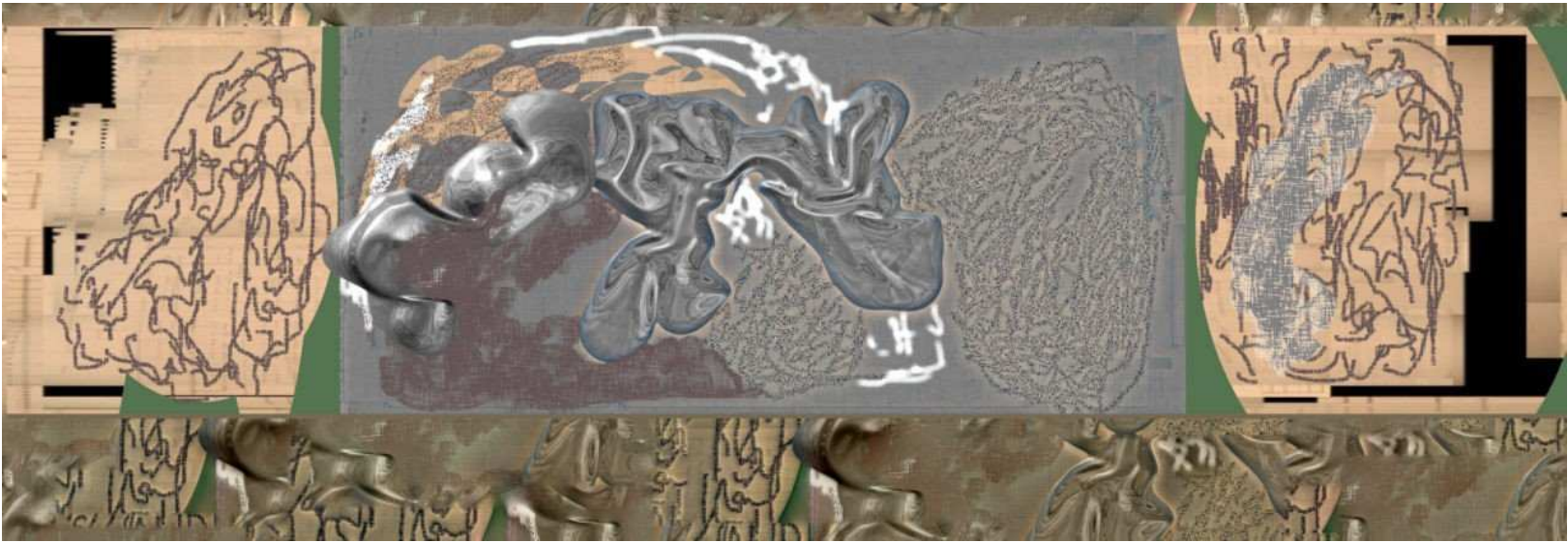




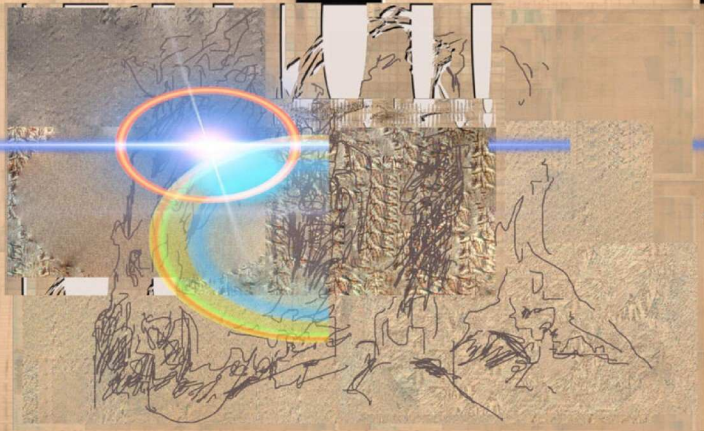




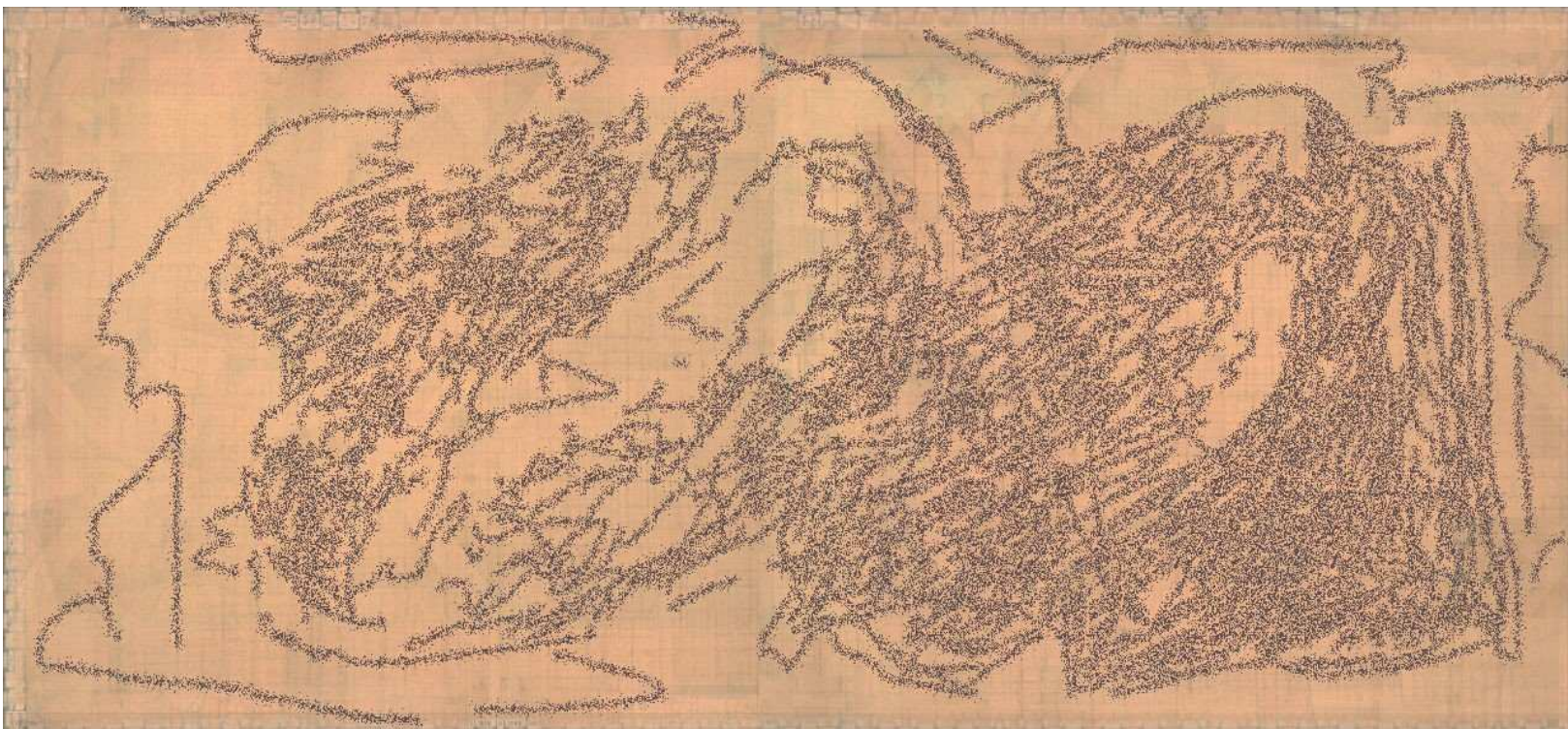


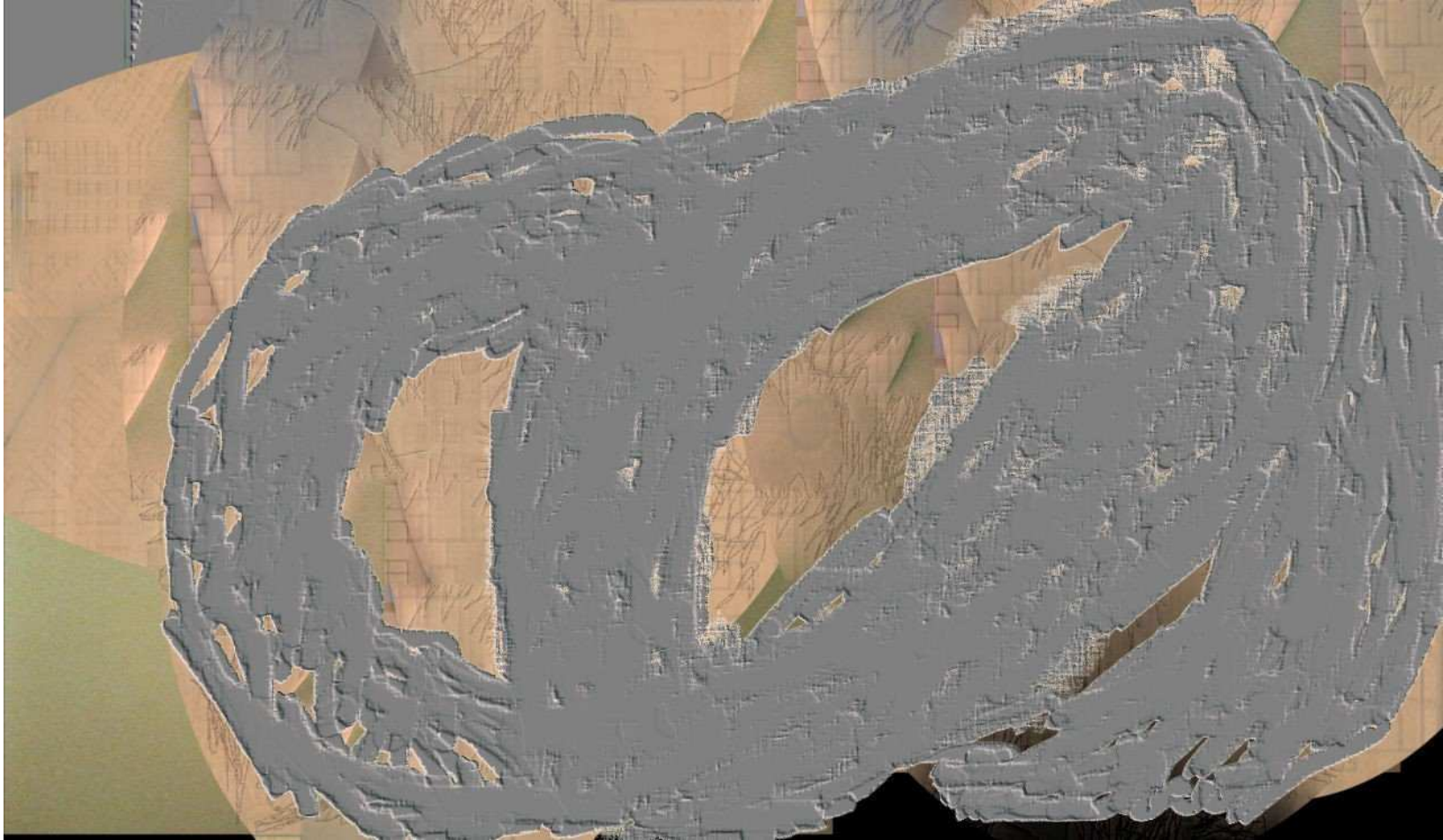










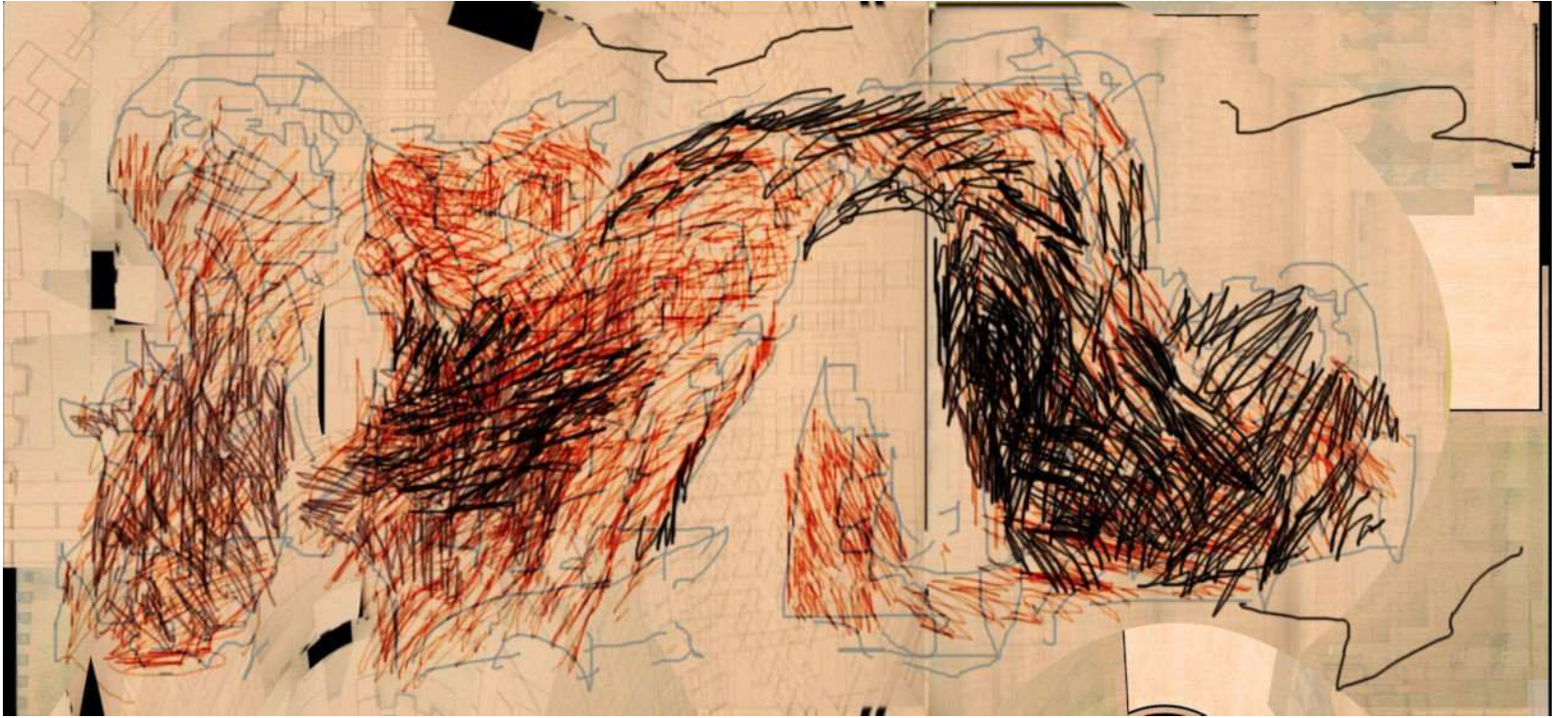


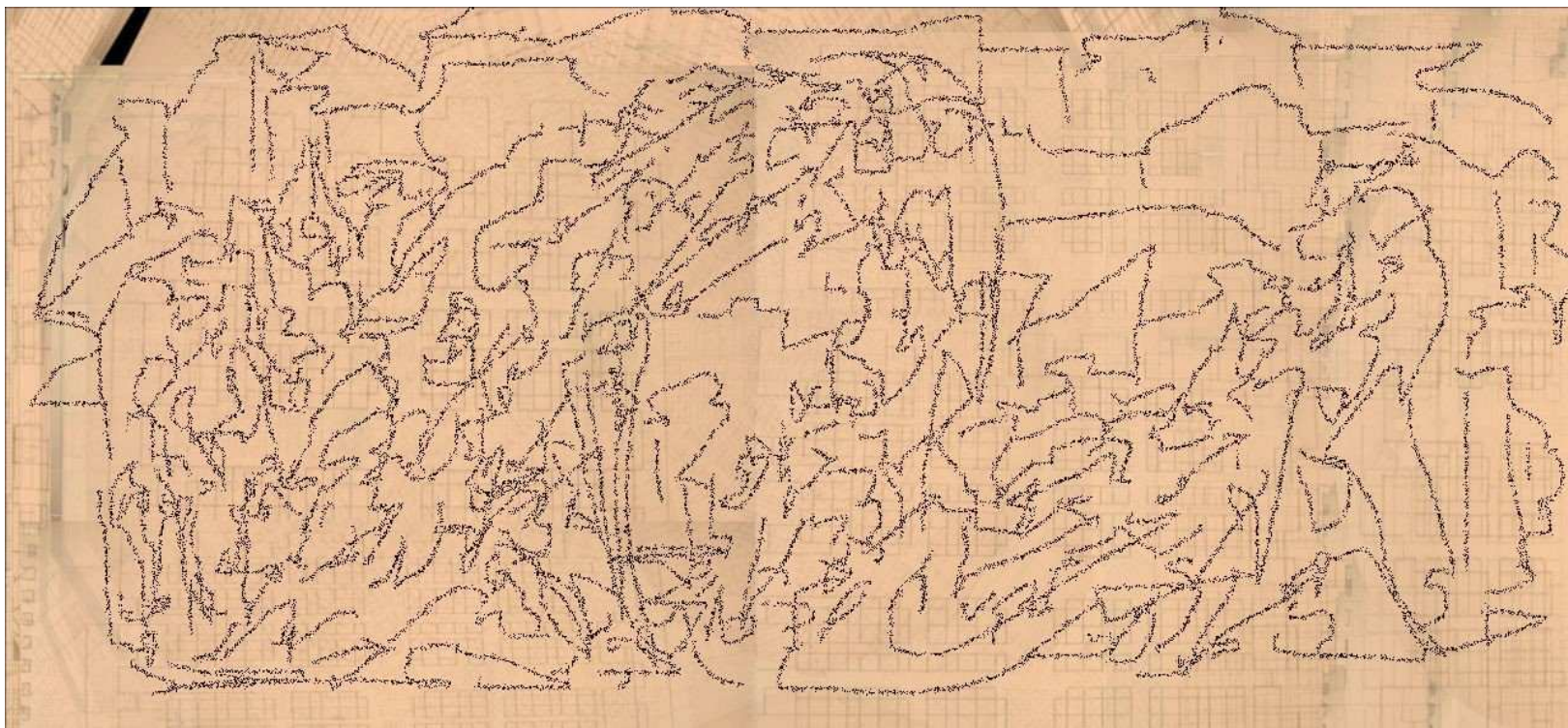


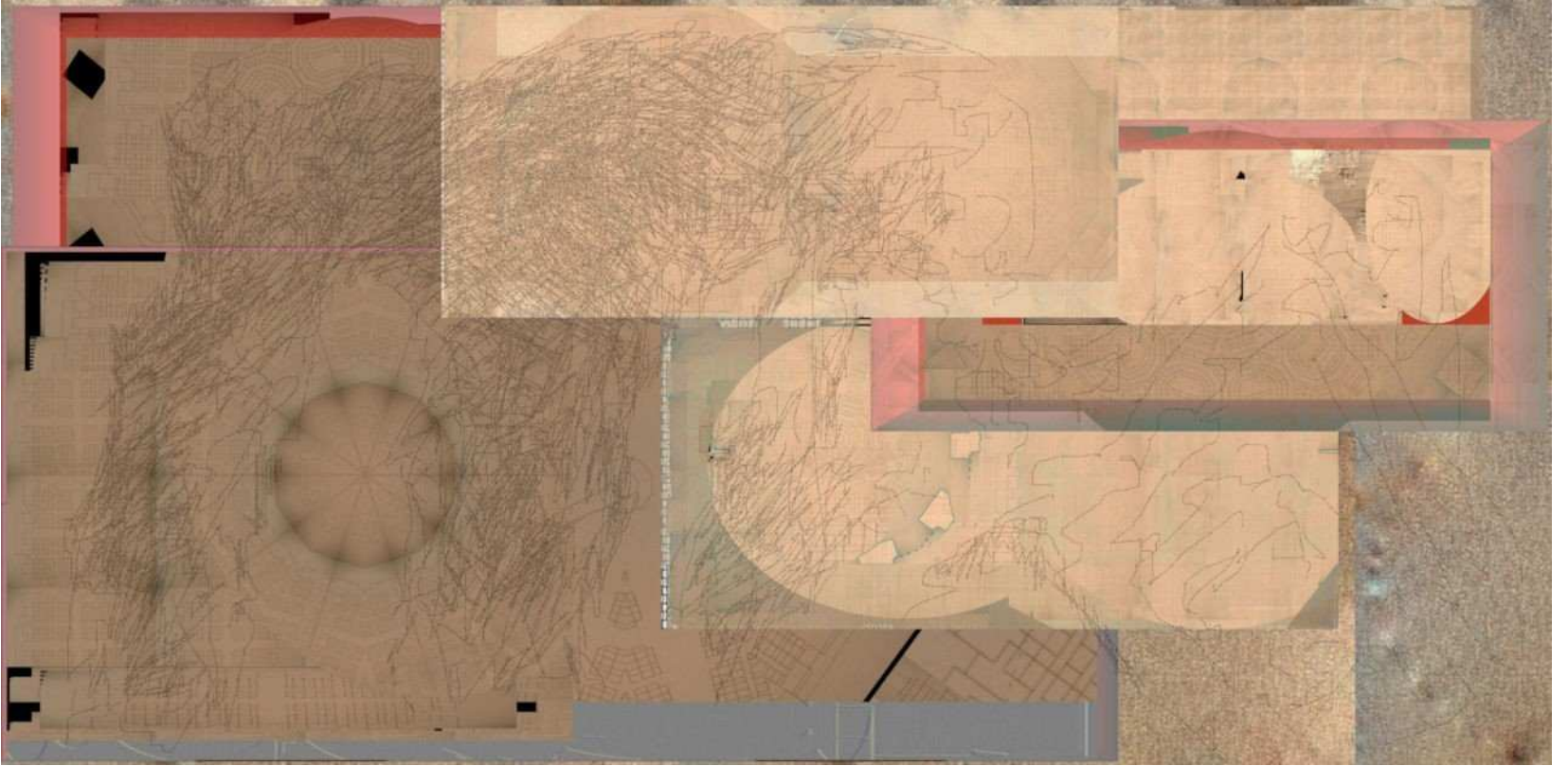


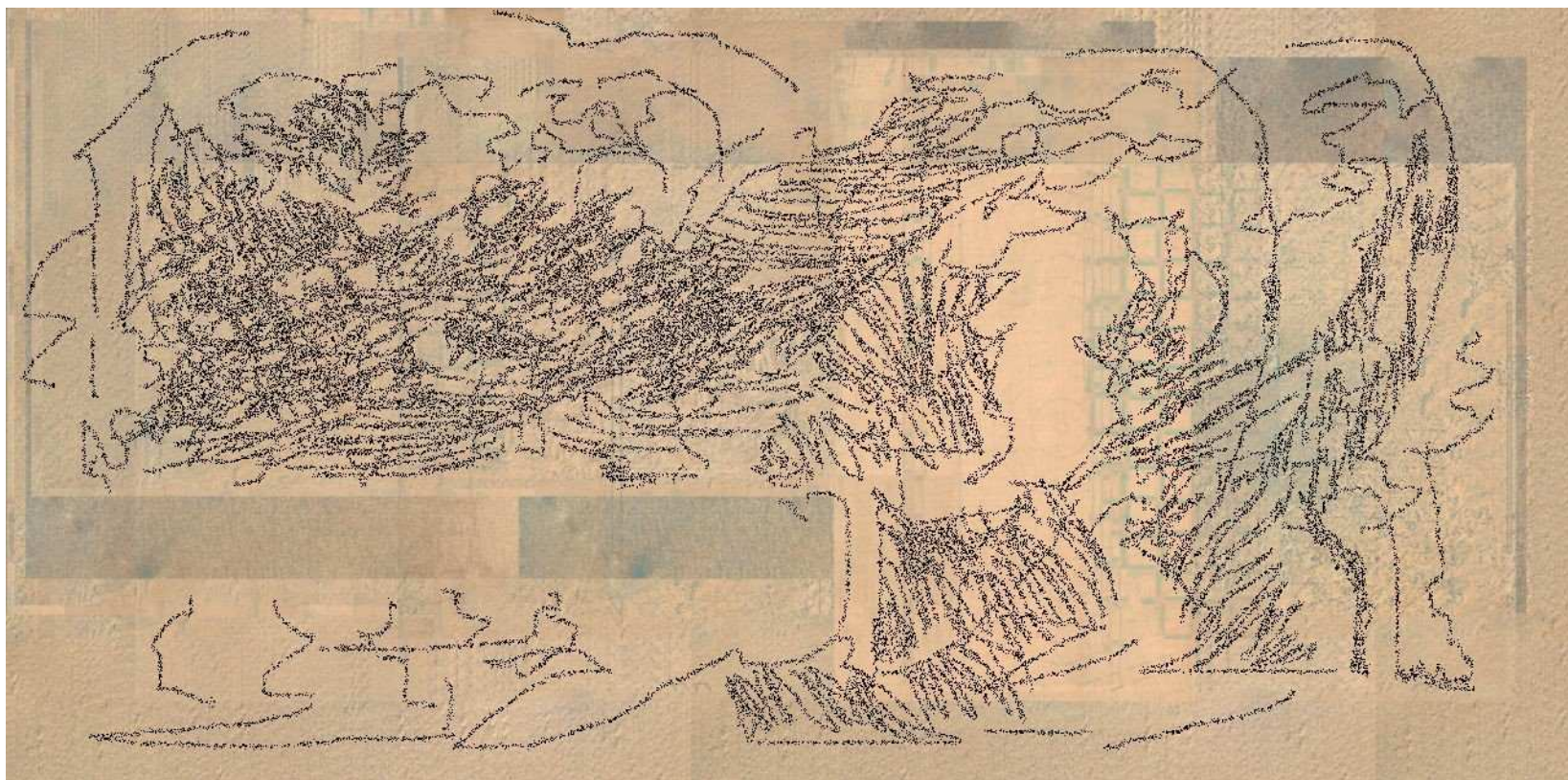


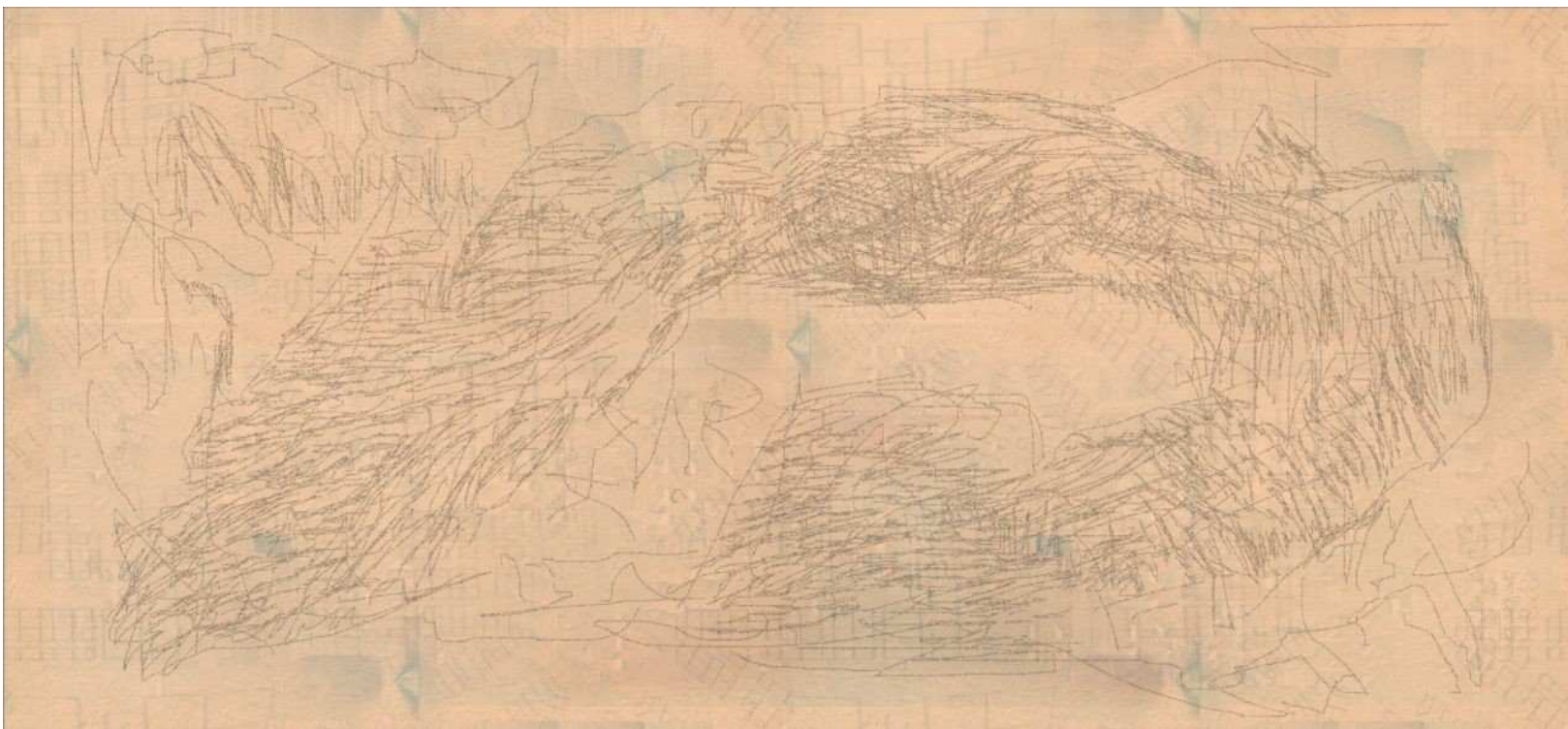














In summary: The Oriental gates to the West were by land of the Ottoman empire entering the tradition of the Magi or Persian shaping of the PreSocratics through the waterway of Venice, inland, and coastally, Genoa marked its dopelganger Shanghai building and mirroring the Marco Polo endowment of Western Literati entered the service of the Forbidden City understanding they gave up prior citizenship and in particular Castiglione was the presence, the court painter who was probably a prime inspiration for the Story of the Stone wherein the cult of Mary and that of Guanyin are in retrospect highly compatible to shaping that enclosure, and cloistering by which both San Marco of Angelico or the Forbidden city were a cloistering of authorship, a compression in which the arena dreams the occupant, the author is that written upon. San Marco as a regulated community of religious time brackets become the festival space exploded by the other San Marco of Venice. Castiglione the Forbidden City painter has an ink painting double in Castiglione of the monotype invention. CaoxueQuin of the Story of the Stone has the double of Gao XingJian, our contemporary who lives in his work a very similar life... East West Sublation Axis of the Pre Duchampian Ethos : Raizing Heraclitus